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CATALOGUE

OF

THE MUSEUM OF ANTIQUITIES

OF

THE SYDNEY UNIVERSITY,

COMPILED BY

THE CURATOR,

MR. EDWARD REEVE,

1860—1870.

PUBLISHED BY PERMISSION OF THE SENATE.

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PREFACE.

THE Museum of Antiquities, in connection with the Sydney University, frequently designated in honour of its Patriotic and Liberal Founder, (the First Chancellor of that Institution) "The Nicholsonian Museum," contains a large and well-chosen Collection, ever to be regarded with much interest, and studied with very great improvement, by those who care to avail themselves of such a facility for the acquisition of a particular kind of knowledge—constituting, as it does, a Means certainly not elsewhere afforded in New South Wales. In this Museum there are now upwards of 3000 Objects, classified, authenticated, and described; an attentive consideration of which cannot but materially tend to familiarize the Australian Student of History with many things that might here, probably have otherwise remained unknown to him; or with which he could, under other circumstances, only have hoped to become but partially acquainted, through the more imperfect medium of books and engravings. In regard to the Department of Mediæval History, and in much that relates to the Grand, Classical Epochs of Greece and Rome—and to those far more Remote Ages, when Egypt, Assyria, and Etruria were Great, though Isolated Centres of a now almost forgotten Civilization, —there are, in the Sydney University Museum, many valuable illustrations, exemplifying the different ways in which some of the Races of Man have developed their active thoughts,—leaving after them significant monuments of their ever-varying manners, of their modes of life, and of their respective laws and religions. The Arts of War, and the Customs of Men in Times of Peace can scarcely be more clearly or more acceptably represented to the Human Mind than by an *Antiquarian Museum*—one in which an assorted assemblage of suggestive objects serves as a kind of Intellectual Store, out of which ideas may be taken and circulated on the most unfamiliar subjects; a Volume, (as it were) which, by the use of a little patient application, can readily be made to give really valuable instruction on HISTORY, in its broadest and most

comprehensive sense. Whether men desire to study the progressive efforts of Art during the Middle Ages (as manifested, for example, in a Series of the Great Seals of England) or prefer to turn back to the *chefs d'œuvres* of Sculptors in the Olden Days of the Pharaohs, the advantages found to be derivable from a good Museum of this character can hardly be over-stated, or misunderstood; and this may possibly, in some degree, help to account for the popularity of the "University Museum of Antiquities," which has been visited, week after week, by large numbers of persons since it was first opened to the public, about nine years ago. It is chiefly for the use of such courteous visitors, prepared to be pleased, and not armed with a hostile criticism, that this Catalogue, not without some considerable amount of labour, has been compiled by the Curator.

The first 408 Objects, herein described, were collected by Sir Charles Nicholson, Baronet, during a Tour made by that gentleman in Egypt in the year 1856-7 This *nucleus* of the present Collection was originally arranged and described in England under the superintendence of Joseph Bonomi Esquire, F.S.A.; that very eminent Egyptologist, Mr. Samuel Birch (Director of the Department of Egyptian Antiquities at the British Museum) having kindly supplied translations of several of the Papyri and Stelæ. In the Original Catalogue of these Objects—which (for the sake of distinction) may, perhaps, be called "Bonomi's"—all the translations and more elaborate descriptions supplied by Mr. S. Birch, and several others, were printed *in extenso*, and will ever be found to be of the greatest possible interest to the more advanced Student in Egyptology. The principal translations and explanations supplied by Mr. Birch were, apparently, those comprised in the descriptions of Nos. 2, 5, 26, 41, 85, 92, and of several of the Inscribed Bandages not particularized. The illustrations and translations specially contributed by Mr. Bonomi were almost equally numerous; and amongst them are (seemingly) those to be met with at Nos. 43, 297, 405, and, doubtless, many of the Mummy Swathes. Sir Charles Nicholson was also under special obligations to his friend, the Rev. D. I. Heath—late Fellow of Trinity College, Cambridge—from whom came the descriptions and translations in Nos. 23, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 97, 301, 349, 403, 404, 405, and some others. For the most part Mr. Heath's valuable contributions to the "Bonomi Catalogue" had reference to Fragments of the Hieratic; but, besides those, Mr. Heath also supplied translations of Portions of Hieroglyphic Writings on Mummy Swathes, Papyri, and Wood. Nearly all of these translations were excerpts from the celebrated "*Ritual, or Book of the Dead,*" and their publication furnished probably the very first occasion in which so large a portion of

that Ancient and Mysterious Formula was ever printed in the English Language. Some of the Greek Inscriptions in this nucleus of the present Collection were deciphered by Professor H. Malden of University College, London; whilst the *Coptic* Fragments (which must naturally be a matter of peculiar interest to every ardent Egyptologist) were translated for Sir Charles Nicholson by C. W. Goodwin, Esq., M.A., of the Inner Temple,—a gentleman distinguished for his philological attainments, and for his profound acquaintance with Early Egyptian Literature.

The Curator, in the *New Catalogue* of the above-mentioned portion of the University Museum, has very freely availed himself of the literary labours of Messrs Bonomi, Birch, Heath, Malden, and Goodwin; but most of the descriptions so furnished, have, in passing through the press, received large additions, alterations, and abridgments, wherever such changes might, in the humble judgment of the Curator, render the "New Catalogue" yet more instructive and serviceable to the ordinary visitor. The Curator's intention, in this part of his task—as, indeed, in the rest of his Catalogue of the Museum—has been to connect objects with other objects of a similar character; or with such as might, more or less directly, serve to elucidate the matter of the description given. Information derived from reliable sources (such as Chevalier Bunsen's Great Work on "Egypt"—and other costly books) has also been largely introduced to enhance the general interest of this work, and for convenient reference by such as may desire, without much difficulty, to acquire a competent knowledge of the subjects adverted to, and hereby specially illustrated.

These four hundred and eight objects formed (as above intimated) the nucleus of the "University Museum of Antiquities," but since they were first handed over by Sir Charles Nicholson to the Sydney University, many hundreds of other valuable objects, Egyptian, Etruscan, Greek, Roman, and Mediæval, have been added to the Original Collection, by the Founder and by others. The Museum now contains not less than three thousand of these "Tokens of the Dead." All the Objects will be found carefully enumerated and described in the Catalogue now published, in which the consecutive numbers are extended from 409 to 1363. For the descriptions of all of these several Objects, and for the New Catalogue generally, the Curator holds himself personally responsible. That Officer has felt himself bound to preserve the original *numbering* of the Bonomi Catalogue (as far as it went) for the convenience of all who may wish to use the more voluminous descriptions of some of the Egyptian Antiquities comprised in that

Catalogue, in preference to the explanations appearing in the New and Amended Catalogue now respectfully presented.

In conclusion the Curator begs to express his grateful acknowledgments to the Fellows of the Senate for their liberality in enabling their Officer to print this Catalogue,—one which he ventures to hope will be found calculated to awaken a yet deeper interest in the admirable Collection, for so many years past confided to his immediate charge.

Sydney University Museum, 3rd August, 1870.

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1. Statue of an Egyptian Scribe (of the era of the XVIII Dynasty) in a kneeling posture;—holding before him a circular-headed Tablet of Hieroglyphics, the commencement of the usual formula of Funereal Inscriptions. Inscription partly defaced; blue paint of hieroglyphics restored. Fine limestone; eleven inches high.
2. Portion of Perpendicular Inscription in Hieroglyphics. According to Mr. Samuel Birch, of the British Museum, this is the end of the sepulchral formula for a person named Sa-Sati, the letters being in the fashion of those of Thebes, during the XVIII Dynasty. The hieroglyphics are incised and coloured. Limestone; ten inches and half high.
3. The Upper Part of a Figure of Osiris, as Judge of *Amenti*—the Western Region, or the World to Come. He holds in his left hand the flail or whip (*ncha*), and in his right, the pastoral crook. This bust is in the style of the period of the First Greek Kings of Egypt. Bronze; three inches and three quarters high. Note.—The *Historical* Osiris is said to have been a Greek, who married an Egyptian Princess, and who, having reigned as King of Egypt for several years, was treacherously slain by his brother, and afterwards Deified. See No. 14.
4. Funereal Tablet, representing a woman making an offering to her deceased husband, or father, on an Altar Table. Figures in low relief, with hieroglyphics incised. Limestone; eight inches high, and 6 inches wide. (*Egyptian.*)
5. Perfect Tablet, representing a man making an offering of cakes, fruits, and onions, which he has laid on a table before the figure of a male personage sitting in a high backed chair, having a *lotus* in his left hand, and a kerchief in his right. The man making the offering stands pouring out a libation, at the same time holding a trussed goose in a dish. Above the figures is the Egyptian

Symbol of the Two Eyes and the Signet between them. Below are two lines of hieroglyphics. Limestone; nine inches high, and six inches and a quarter wide.

6. PORTION OF A TABLET representing a man and a woman. Above their heads are three lines of hieroglyphics, placed horizontally. *(Egyptian.)*

7. TABLET representing a man and woman sitting on a raised seat. Their children—four sons and a daughter—are standing in a row, on the opposite side of a Table of Offerings. Each figure has its name written in front. The figures are carefully sculptured in low relief, the ground being of a yellowish tint. Limestone; eleven inches wide, and five inches and a half high. *(Egyptian.)*

8. PORTION OF TERRA COTTA TABLET.—This curious fragment consists of six lines of hieroglyphics, cut into the surface of a tile after it was baked. Red Terra Cotta Slab, six inches and three quarters high, and six inches wide. *(Egyptian.)*

9. FRAGMENT OF A MOHAMMEDAN TOMBSTONE from the Ancient Cemetery near Assuan, in Upper Egypt. The only legible word on this fragment of Nubian Sandstone is the last word of the commonly used formula at the commencement of the Koran. Date uncertain.

10. PORTION OF TABLET representing two men carrying offerings. Is in the ancient style of work; probably of the time of Thothmes III., B.C. 1500. Theban Limestone; eight inches wide, and five inches high.

11. FRAGMENT OF TABLET in gray granite, engraved on both sides, with hieroglyphics in vertical columns. On one side the word for "Thebes," (AMN with a Manger, the Symbol of Thebes), occurs twice. The city of Thebæ (or Thebes) in Upper Egypt was called "Tepe," "No," and "Amunei," by the Egyptians. The Greeks also called it Diospolis.

12. PORTION OF TABLET representing two men sitting on ornamented chairs inhaling the fragrance of the Lotus. In the upper part is the Symbol Uta—the Solar Eye, and the Signet; and below are the figures in relievo. Then follow hieroglyphics in perpendicular lines.

13. STATUE OF A MAN IN A FRINGED GARMENT. The figure is sitting on a square seat, with its right arm exposed. Hieroglyphics scratched on the obelisk at the back. Head and feet wanting. Black Granite; seven inches and a half high. (*Egyptian*)

14. HEAD OF STATUE OF OSIRIS, of the Ptolemaic, or Roman Period. Talcose slate, with octahedral crystals of magnetic iron. The Egyptian form of the Name of *Osiris* was "Hysiris" or "Hesiri," the Eye of Isis. He was the Eldest Son of Nutpe, begotten by Seb, or *Chronos*. He is styled "Onnophris," the Revealer of Good. According to Plutarch, "Osiris" means Many Eyed. The well-known Osiris-Typhon Myth, is of later date than Rhameses the Great, whose era was about 1300 B.C. Osiris represents the Good Principle; Typhon or Apophis (with whom Osiris contends), the Evil Principle. Osiris has been called by some old Alexandrian

Writers, Λόγος Αἰγύπτιος. In the Latter Ages of Ancient Egyptian History he was identified with the Apis. See No. 56.

15. Head of Amun-Ra, the Principal Deity of Thebes. On the top of the cap is a groove for the insertion of the two Feathers of Truth—the ancient characteristic head-dress of this Divinity. The place of the eyes has likewise been excavated for the insertion of some other material. Probably very ancient; belonging to a period antecedent, to the time when statues of this God were broken. Dark Limestone, resembling Purbeck Marble; two inches and a quarter high. At the base is the lower part of a standing figure, of similar material. The Greeks called the Ram-Headed God, "Ammon" and "Zeus." On the later monuments we find "Jupiter Ammon," "Cenubis" in Elephantina, and "Amenebis" in the Oasis. The common title of Ammon Ra is "Amn-Ra Suten Neter-ú"—Ammon Ra, King of the Gods. (See Bunsen's Egypt, vol. 1, page 369.) Refer to Nos. 224 and 387 in this Catalogue.
16. Head and Shoulders of Isis nursing Horus. Appears to have been anciently mended. Dark Limestone; seven inches high. The eyes have been of some other material. (See No. 51.)
17. Well executed Statue of a Female, in the ancient style of work. No Inscription; head and feet wanting. Slate stone; fifteen inches high. (*Egyptian.*)
18. Part of Emblematical Figure of a Crocodile (Sebec) on an altar. Limestone; three inches and half high. On the same stand is the fragment of the ear and corner of the head-dress of some royal personage. (*Egyptian.*)
19. Part of the Hand of a Statue, the size of life. Of a Divinity, or Royal Personage, as is evident from the piece of plaited dress attached. Black Granite; five inches long. (*Egyptian*)
20. Plinth of a Statue. Two feet, and two lines of hieroglyphics. Limestone. (*Egyptian.*)
21. Small Statue of an Egyptian Female, lower half wanting. A column of hieroglyphics on square block behind. Hard green stone; four inches and a quarter high.
22. Fragment of Statue of Embalmed Person. Four lines of an inscription—the hieroglyphics of which are engraved in outline. Clay stone; four inches high.
23. Mummy Cloth inscribed with several chapters of The Ritual, or Book of the Dead in the Hieratic, or *Sacred* character, with illustrations in outline over each chapter. Original length of piece of linen—twenty feet four inches. The name of the Deceased Person referred to was "Hemet Unna," or "Hemet Unnu."
24. Fragment of the Cover of a Mummy. Consists of what covered the right ear and part of the cheek of the Mummy of a Royal Lady.
25. Two Frames containing fragments of Papyri in Greek, and in *Enchorial* or Demotic—the ordinary character anciently used by the Egyptian people.
26. Mummy of Little Girl in its inner wrappings, many of which are of dyed linen. These wrappings were found enclosing two

folds of papyri in the Hieratic character (*Vide* 26B.) This mummy is about three feet six inches long, and seems (from the style of its decoration) to belong to the Roman Period. From the inscription it would appear that the name of the child was HARANTH, the daughter of a lady of the House of Ta-ur. The sketch 26C shews the original position of these Papyri. Probably not more ancient than the time of the Emperor Trajan, or about A.D. 90.

27 WOODEN CASE CONTAINING MUMMY OF A PRIESTESS of one of the temples. On the lid of the case the Figures of the Divinities, occupying the compartments on each side of the central divisions, are seen in relief, while the representations on the side walls of the lower half of the case are only painted. The face of the mummy is painted *yellow*—the conventional colour adopted by the artists of Egypt for representing the complexion of the females of that country. The arms of the figure are crossed below her breast over an ample collar, or necklace, composed of lotus flowers and lotus leaves. The mummy is further decorated with representations of Osiris, of Isis, of Nephthys, of the Four Infernal Divinities, or Genii of Amenti (Hape, Kebhsnauf, Sioumautf, and Amset)—of Anubis (in the form of a Jackal), of Thoth, of the goddess of the Sycamore, and other mythological personages. Besides these figures there is a profuse ornamentation in which are prominently introduced the Scarabœus, the Uræus (or Cobra) the symbolical Feathers of Truth, the Nilometer, the Winged Eye, and other significant emblems. The wood of the Sarcophagus is made of the Ficus Sycomorus, now called in Egypt, Elgemaise. Probably of a late Roman Period, shortly before the transition to Christianity.

28. MUMMY CASE, AND MUMMY OF A MAN. This case is constructed of Sycamore Wood, Stucco, and Canvass,—formed into the prescribed shape of an embalmed person, and covered with figures and hieroglyphics. Presumed to be of the period of the Psammetici (From B.C. 680 to 525.) The face is painted *red*, the colour adopted by the artists of Egypt for the complexion of the male population of that country. On the top of the head is painted the Scarabæus or Sacred Beetle (the ancient emblem of Phtah, the Egyptian Vulcan), and the hair is brought down in front in two massive locks over the breast, which is covered with an ample necklace or collar, composed of beads and lotus leaves. Below the necklace is a composite figure, representing Amun-Ra, having the head of a ram, with the body and wings of a vulture stretching over the mummy. Then follow a series of small compartments in which are depicted certain divinities, amongst whom are Thoth and Horus and the Four Genii of Amenti. Lastly, at the feet, is Anubis, in the form of a jackal, at his post as the φυλαξ or Guardian of the Body. Several lines of hieroglyphics—passages from the Ritual—occupy the rest of the surface of the case till within a little of the underpart, on which is painted a large figure of the Goddess of the Western Region (the World to Come), her arms furnished with ample wings, and stretched out to receive the dead. She stands on a well-known figure, *kabi*, signifying Splendour. The

elaborate finish of this Mummy Case (made at an age when the Religion of Old Egypt was fully believed in) presents a striking contrast to the slovenly style in which the mummy case No. 27 has been completed, in the *last* stage of Heathenism in Egypt.

29. Cedar Mummy Case, from Memphis, shaped into the prescribed form, the lid fitting closely to the lower part. Indications of the emblems and hieroglyphics with which this exterior case was once adorned are yet to be seen; and there are traces of the red pigment with which the face was originally coloured Probably of the same period as No. 28, below which it is now placed in the Museum.

30. Mummy of a Cat—one of the Sacred Animals of the Ancient Egyptians. The Cat was sacred to Pasht, one of the early forms of Isis. In the explanation, or comment, upon the 17th Chapter of the Ritual, it is stated that a Divinity in the form of a *cat* feeds upon the Damned (See No. 370). Pasht was the daughter of Phtah, or Hephaistos. Pasht was the Goddess of Bubastis (Pibeseth) and was styled the Mistress of Memphis. Cats are also, in some way, connected with Horus. (See 13th Chapter of the Book of the Dead, No. 382.)

31. Legs of a Mummy of a Child, in a high state of preservation and in the *best* mode of embalming.

32. The Embalmed Head of a Man, preserved by being immersed in bitumen, or pitch, liquified at a very high temperature. Supposed to be the head of a foreigner; not improbably, an Israelitish inhabitant of Lower Egypt—one of those referred to in the ix. Chapter and 6th verse of Hosea. This is a good specimen of the *inferior* mode of embalming as formerly practised in Egypt.

33. Fragment of the Pasteboard Canvass Covering of the Mummy of a Female. The face is gilt, and the hair painted blue.

34. Coarse Terra Cotta Vase of globular form, such as are to be seen in the hands of beings making offerings to the gods, and in the hieroglyphic inscriptions. The prenomen of Thothmes, or Thothmosis III. B.C. 1500 is impressed on this vase, in rudely executed hieroglyphics. The vase is $5\frac{3}{8}$ inches high.

35. Coarse Terra Cotta Vase containing the mummy of an Ibis from the Ibis pits at Sakkara, near Memphis. The cover has never been removed, for the ancient plaster is unbroken.

36. Terra Cotta Vase, from the same locality, but opened.

37. A Canopic Vase of oriental alabaster, with the Human Head Cover (for Amset) and five lines of hieroglyphics, perfectly distinct and placed vertically. The hard and beautifully marked limestone of which it is composed is found in great abundance in the margin of the desert on the Eastern side of the Nile, about a hundred miles south of Cairo, at a place anciently called *Alabastron*, in the Cynopolite Nome. It was usual to place four of these jars (containing viscera of the embalmed person) with the sarcophagus in the tomb. Each of these jars, or vases, had a different cover severally representing the heads of the Four Infernal Genii, or Gods of *Amenti*—the Western Region, or the World to Come.

These Genii were Amset (the Human Headed), Hape (the Baboon Headed), Sioumautf (the Jackal Headed), and Kebhsnauf (the Hawk Headed). The face of Hape, or Apis, is often represented as much like that of a Dog as like that of a Baboon. It is not always easy to distinguish Hape, or Apis, from Hapi, the Nile. The Figure of Hape resembles that of Anubis.

38. PORTRAIT STATUE OF A SCRIBE, in soft calcareous stone. He is seated on a cushion, his left knee raised, on which he holds, with his left hand, the roll or volume of papyrus, which is kept sufficiently tight to write on, by being passed over the thigh. The right hand is raised holding the stylus, or brush, to his mouth, whilst considering the sentence to be written. There are well cut hieroglyphics on three sides, on the top of the plinth, and also on the papyrus. The head and arms have been restored. According to the translation of the Reverend D. J. Heath, the inscription is addressed to "The Queen of Heaven,"—on the part (as it would appear) of "TA SHA," the son of a Scribe "AUEE."

39. HEAD OF A STATUE in dark granite, 9 inches high.

40. THE UPPER PART OF A FEMALE STATUE. This statue was in a sitting position, and probably of an important personage. The style of work is that of the Late Greek or the Roman period. Syenite, 19½ inches high. The head and left arm have been restored.

41. UPPER PART OF THE STATUE OF THE WIFE OF TIRHAKAH, KING OF ETHIOPIA (see Isaiah xxxvii. 9, and 2 Kings, 19). The Royal Husband of the Lady here represented, marched to the assistance of Hezekiah, King of Judah, when the territory of that sovereign was invaded by Sennacherib, King of Assyria. Tirhakah was the last king of the XXV Manethonian Dynasty. This statue was probably broken at the time of the Babylonish invasion of Egypt, under Nebuchadnezzar, which happened only a few years after the reign of Tirhakah, or at the subsequent invasion under Cambyses. The entire face is modern, having been injudiciously restored. She holds in her left hand the Lotus Sceptre, carried by royal ladies. On the plain part of the back are the remains of an inscription in two columns of beautifully formed characters, in which the name of Tirhakah occurs; after which, doubtless, once followed the name of the person represented—as may be conjectured by the sign (somewhat resembling a crescent) immediately below the cartouch, which signifies HMA, "a Lady," and which usually precedes the ovals containing the names of queens. This bust represents the wife and not a daughter of Tirhakah, as is proved from the fact that she wears the Aspidal Crown, in addition to the Uræus, or Royal Serpent, or "Basilisk," upon her forehead. This interesting fragment, bought at Thebes, is of black granite, 23 inches high.

42. THE FEET AND PART OF THE PLINTH OF THE STATUE OF A QUEEN, for on the pedestal, or plinth, was a figure of Nilus, the Sustainer of the Throne of Egypt, bringing the Papyrus, the Lotus, and three water jars. The feet are well executed. The statue was in a walking position, and must have been about three feet high. Alabaster. A portion of the pedestal has been restored.

43. Fragment of a Granite Statue of the Queen of Egypt who was the Wife of Psammetichus III. The Pharaoh-Hophra of the Bible mentioned by name, by the prophet Jeremiah—xliv. 30—and again in chapter xlvi. 2, when this Pharaoh was with his army "by the river Euphrates in Carchemish, which Nebuchadnezzar king of Babylon smote, in the fourth year of Jehoiakim the son of Josiah king of Judah." And he is alluded to twice in the same chapter, as well as in the book of Ezekiel—xxix. 23. The fragment consists only of the right hand part of the body of the statue; but fragmentary as this piece of antiquity is, those few signs in the oval at the back (Schapenate ?) identify it with indisputable certainty, as the statue of the wife of Pharaoh-Hophra, and a work of art of the period, giving to it an importance as a tangible evidence of the truth of Scripture History, which makes it of great value. We read—Jer. xliii. 13, that images in the temples of Egypt were broken at the time of the Babylonish invasion which took place about eight years after the death of Pharaoh-Hophra; at which time, this statue, of the Wife of a King who had been so recently allied with the enemies of the invader, would be an object of peculiar vengeance, and, therefore, be greatly mutilated. It has been noticed by the learned, that the name here given differs slightly from that of the same queen given in the "Chronology and Geography of Ancient Egypt," by Mr. S. Sharpe.

44. Fragment of the large fallen Obelisk of Karnak (Thebes). The companion obelisk of which this is a fragment is one block of Syenite, or rose-coloured granite, ninety-three feet long, eight feet square at its base, and six feet square at the base of the pyramidion. See Transactions of the R. S. L., vol. 1. Second Series, p. 158.

45. Fragment of soft Limestone from the Apis cave, near Sakkara. On it is an inscription in the Enchorial or Demotic character.

46. Fragment of an inscription from the Tomb of a Priest, in the *nummulite* rock of the locality of the great Pyramids of Ghizeh. This stone will be found extremely interesting as a geological specimen.

47. Head of the Dog-faced Baboon. This is the cover of one of the four jars that contained the viscera of the mummified person in whose tomb it was found. The Baboon-Headed God, or Genius Amenti, was called Hape, or Apis—not, according to Bunsen, to be confounded with *Hapi*, the Personification of the Nile. It is, of course, also to be distinguished from the Apis Bull of Memphis, into the body of which the Soul of the Slain Osiris passed. See No. 56.

48. Human-headed Cover of a Canopic Vase. This Divinity or Genius of Amenti was called Amset.

49. Fragment of the Statue of a Mummified Person, in a beautiful style of Egyptian Art. This figure bears none of the emblems which are common to the more ordinary figures of the same class, nor has it the curved beard. The work and the hieroglyphics seem to be of the time of Psammetichus—Limestone, 8 inches high.

50. Rude Statue of a Person in the Dress of a Scribe of the Eighteenth Dynasty. Limestone, $7\frac{3}{4}$ inches high.

51. Perfect Funereal Tablet. In the semicircular top is the arch-formed heaven and the *Winged Globe*,—the Symbol of Horus the Elder, Her Her, the Lord of Het (Edfu or Apollinopolis) the Agathodæmon, and the "Apollo" of the Greeks. Below is a man making an offering and prayer to the three great divinities of Egypt—Osiris, Horus, and Isis. Below this again are three women and a man, probably the children of the person in the compartment above. Three lines of inscription placed horizontally terminate this tablet. (For Horus the Younger, see No. 331.) The Winged Globe in this tablet resembles the Royal Emblem of the Assyrian Kings. (See No. 1127.)

52. Tablet dedicated to Osiris in the 26th Year and 3rd Month of the Reign of Amosis. The royal name occurs twice, once in the first column (where there is *Aah*, the moon, for A.; the Thongs of a Whip, for M. S.; and the Back of a Chair for S.), and again in the seventh column, where there is a similar cartouch, or oval. The number of years is expressed, not in the usual ciphers, but by a sign or hieroglyphic (*Sti*, a sunbeam) which is used to signify light. A succession of these forms is usually seen proceeding from the figure of the sun, and, in harmony with this idea, the emblem is sculptured on the sides of the only opening for light in the ceiling of a dark chamber in the temple of Dendera, or Tentyra, the City of Hathor. Possibly, in the highly figurative writing of Egypt, the hiero-gramatist intended to convey an idea of the splendour of the reign of Amosis by the use of this figure, and to say in the 26th period of splendour, or year of the reign of Amosis, &c., &c. The circular part of the tablet is occupied by the dedication to Osiris. Then follow eight vertical lines of inscription, and one horizontal line at the base of the tablet. The hieroglyphics are coarsely engraved intaglio on a slab of limestone, $22\frac{3}{4}$ inches high and 12 wide.

53. Tablet beginning with the usual formula, the two Eyes, and the Seal or Ring. (See No. 5.) Below the Symbol is a young man and a woman making an offering to a person seated on an ornamental chair, holding in his left hand a lotus, and in his right a fold of linen. At the foot of the elevated dais or platform on which the chair of the seated person is placed, is a Table of Offerings with a bundle of onions, the leg of a gazelle, and some cakes. Over this a young man is pouring a libation. Two lines of hieroglyphics terminating below in a short sentence, complete this tablet. It is of Theban style, and retains much of the ancient pigment. Of soft limestone, 17 inches high and $11\frac{3}{4}$ inches wide.

54. The Left Breast and Pendant Shoulder-piece of the Head-dress of a Royal Person. Granite, $7\frac{1}{2}$ inches high.

55. Portion of the Head of a Statue in Granite, that must have been of some consideration, as it has been most ingeniously restored by the ancient Egyptians. It probably represented one of those divinities which fell into disrepute, and in a subsequent reign was restored to favour.

56. Figure of Osiris sitting on his Throne as Judge of Amenti. It is of steatite, about five inches high. The head is modern. (Refer to Nos. 3, 14, 51.) Osiris was also venerated under the forms of the Sacred Bulls—*Apis* at Memphis, and *Mnevis* at Heliopolis. In later ages he was represented as a Human Figure with a Bull's Head, when he was called Apis-Osiris or Serapis. By Jablonski and others he is (as the Supreme God) identified with the Nile. It was believed by some that the soul of Osiris, at his death, passed into the body of the Bull Apis.

57. The Cover of a Basket made of the Palm Leaf—a manufacture still carried on in Egypt, particularly south of Assuan, in Upper Egypt.

58. Extremely rare Terra Cotta of a late Epoch, representing a woman as entombed after the Greek or Roman fashion. On her right side is her mirror placed on a stool; on her left, are two vases and two cakes. Rude work; 6 inches high 4 wide.

59. The Upper Part of a Statue of a Woman. Terra cotta, $4\frac{1}{2}$ inches high.

60. Rude Figure of a horse's Head in Terra Cotta. It seems to have belonged to a vase.

61. Fragment of a square-formed Mass of Baked Earth, on the end of which are impressed four lines of hieroglyphics placed horizontally, and bounded by a circle.

62. Fragment of a Cone, on the base of which have been impressed two square cavities containing hieroglyphics. The base of this cone is $2\frac{1}{4}$ inches in diameter.

63. Fragment of a Terra Cotta Cone, of a light coloured clay, on which three lines of hieroglyphics, arranged perpendicularly, are impressed. The object or use of these cones is not known. They are found in great abundance on the western side of Thebes. Cones of terra cotta, but very much smaller than those of Egypt, have lately been found inserted into the clay walls of some Assyrian buildings, forming patterns, and at the same time protecting the wall from the effect of rain.

64. Globular Terra Cotta Vase, precisely of the form of those seen in the hands of kings, and in the hieroglyphics. (See No. 34.) 4 inches high.

65. Piece of Wood carved into the shape of a Vase, with a handle, and painted to imitate granite of the rose colour. $7\frac{1}{2}$ inches high.

66. Vase of Terra Cotta with long neck and handle. The handle is broken. This vase is of Greek form, $5\frac{1}{2}$ inches.

67. Terra Cotta Vase with two handles. The body of the vase is circular in one aspect, and gibbous in another, $4\frac{1}{4}$ inches.

68. Vase of Hard Black Earthenware, $5\frac{1}{2}$ inches.

69. Solid Piece of Wood turned into a shape imitating an alabaster unguent vase and its cover. It has an illegible inscription in two short lines painted on it. It is $6\frac{1}{2}$ inches high.

70. Rudely executed Figure of Osiris, or of a mummified person. It is painted white, and has a line of hieroglyphics down the front

and back. In the fore part of the pedestal is a square excavation, the cover of which is shaped into the form of a hawk. The figure is of sycamore wood, 14 inches and three quarters high, and the pedestal, of the same wood, is 13 inches long.

71. Similar Figure and Pedestal, but less decorated, and smaller. Sycamore fig wood, $11\frac{3}{4}$ inches.

72. Figure of Isis in a kneeling position. The face is entirely corroded, and there is only a slight stain of the former painted decorations. 12 inches high, and of Sycamore. For Isis, see No. 307.

73. Figure of Isis in a like position; of excellent sculpture, probably of the Greek period. Sycamore wood, 12 inches in length.

74. Rude Figure of a Mummy, no inscription, Sycamore Wood, $8\frac{1}{4}$ inches.

75. Figure of a Mummy with an inscription down the back front, and sole of foot in black pigment, on the bare wood, it is 8 inches high.

76. Statue of a Cat in Sycamore wood, $7\frac{1}{4}$ inches. (See No. 30.)

77. Fragment of a Mummy Case. On the inside of the case, where the shoulders of the mummy rested, is depicted a man habited in garments made of the fine linen of Egypt, pouring out a libation over a Table of Offerings placed before Osiris. Among the offerings is a bundle of young onions, an undistinguishable vegetable, the leg of a gazelle, the head of an ox, a basket of flat cakes, the ribs of some quadruped, a pomegranate, an oval cake with seeds, a basket (made of the same material, as the specimen No. 57.) containing picked grapes, then another oval cake, a bunch of grapes, and two circular cakes. Underneath the Table is an emblem usually placed before this divinity. An inscription in nine lines occupies the space between the mortal and the god, six of which relate to the former. The piece of wood on which this ancient picture is painted is 24 inches high, and 17 inches wide.

78. Lower part of the same Case, in which are two cartouches containing variants of the name of Amunothph III. (B C. 1250?) with which period both the style of work, and the costume of the figure in the former piece of the sarcophagus agree. Between the cartouches is the figure of Lunus, the God of Periods, holding two palm branches, to which are pendant the hieroglyphics of Life and of Stability. This piece of wood is 22 inches high, and forms the back part of the sarcophagus, where the legs and feet of the mummy rested. Two figures of Anubis occupy the lower division.

79. Funereal Tablet painted on wood. It represents a female in the attitude of prayer before Ra and the four Genii of Amenti, placed in the following succession:—The human-headed (Amset), the monkey-headed (Hape or Apis), the jackal-headed (Sioumautf), and the hawk-headed (Kebhsnauf). Five lines of hieroglyphics placed horizontally fill up the remainder of the space; $20\frac{1}{2}$ inches high, $13\frac{1}{2}$ inches wide.

80. The Canvass Pasteboard Cover of the upper part of the Mummy of a lady; of the Roman period. The purple stripe about an inch wide on the tunic, is common to the figures painted on the walls

of the Christian Catacombs of Rome. Besides this decoration on the tunic, there is a brown coloured square ornament on one edge of the outer garment with certain white lines placed systematically from the edge inwards. This ornament is evidently a cross; one of the Symbolical Signs of The Early Christians. (Vide Seroux D'Agincourt's "History of Art" plate vii. vol. ii. No. 20). A veil of ornamented tissue is also represented on the head, to which part of the female dress of this period (Ἐξουσία) St. Paul alludes in the Epistle to the Corinthians (1 Cor. xi. 10). There are also an ornament round the neck—worn probably from some superstitious motive—a vase in the right hand, and some flowers in the left. It is not improbable that this mask belonged to the embalmed remains of a Christian inhabitant of Egypt soon after the Apostolic Era.

81. Funereal Tablet representing a Man in the attitude of prayer before Osiris, Ra, Isis, and the four Genii of Amenti who stand in the approved succession. Four lines of hieroglyphics placed horizontally, complete this tablet. 16 high; $9\frac{1}{2}$ wide.

82. Fragment of the back of the lower part of a Mummy Case, in which the buckle or bow of the waistband is the leading feature. $15\frac{1}{2}$ by $13\frac{1}{2}$ inches.

83. Two Pieces of Canvass Pasteboard, part of the inner covering of a Mummy.

84. Part of the Wall or Side of the Outer Wooden Case of a Mummy of the same period as No. 27. It represents an offering composed of a lotus flower and three cakes, placed in the shrine of two of the Genii or Gods of Amenti, namely, the jackal-headed (Sioumautf) and the hawk-headed (Kebhsnauf.) Over the offering is the Human Eye, with the Wing.

85. Fragment of the First Chapter of the Ritual, written in a beautiful Hieratic handwriting, and adorned with highly finished illustrations in outline. From the style of this manuscript, and the forms of the figures, it is supposed to be of the time of the Psammetici, or Early Greek period. It is to be remarked that in these most ancient of all manuscripts the first word of a sentence in each chapter is written in red ink, a custom that was adopted in after times in Church Service Books—such writing being called from the circumstance of the color, the "Rubric." This volume is $12\frac{3}{4}$ inches wide; and the length of the fragment, rather more than 22 inches. In the British Museum there is a narrow roll of MS. precisely in the same hand. The inscription reads, "Saith Osiris, dwelling in the West, Great God, Lord of the East, Eternal Lord, Shepherd of the Living, Great God, Shepherd for ever."

86. Fragment of Papyrus in the Hieratic Hand, divided into eleven columns of irregular width. The upper part of the MS. is imperfect. It is 9 inches wide and 23 long. It belongs to *Ptah*, son of Ta-Amen; it contains the 91st chapter of the ritual, the chapter on not allowing the soul of such a one to smell in purgatory.

87. Five Fragments of Hieratic Writing, which belonged apparently to that of No. 85. Below is a portion of the Ritual written on a

strip of linen, 24 inches long and 4 inches wide. The vignettes are those belonging to Chapter XVI. and XVII. of the Ritual. The name of deceased is a short one, but being faded cannot be made out.

88. Eight Hieratic Fragments on Linen, of different qualities, in three distinct hand-writings. The deceased was named *Ta-kukee*, son of Chroti.

89. Frame containing Nine Specimens of Hieratic on linen of different qualities.

90. Seven Fragments of the Running Illustrations in outline, from the top of the chapters of the Ritual. These illustrations are by the same artist, or hiero-gramatist, and on the same quality of linen. They are about fifteen inches long and 2 inches wide.

91. Nine Fragments of Hieratic by different scribes, and on various qualities of linen. The handwriting on some of these pieces is identical with that on four of the slips in No. 89. The strip marked (F) belongs to the same individual mentioned in No. 301. (B) is the 132nd chapter of the Book of the Dead. The chapter on allowing so and so to go to see his house in purgatory. (I) contains the title of chapter 94, and (H) that of 95. These chapters are the chapters on addressing the pen and ink in the abode of Thoth, and the chapter on being unswathed in the abode of Thoth. These fragments are remarkable from the deceased being named *Uonofer* in a royal ring. The mother's name not being written altogether phonetically is uncertain.

92. Manuscript upon fine Linen, with a vignette or picture in colors. The style of the handwriting is that of the XVIII. Dynasty. Mr. Samuel Birch, of the British Museum, examined this MS. He states that the vignette represents the deities Isis, Horus (or perhaps Thoth) Kheper, and Gamu or Mu, followed by the deceased female, *Tani*, for whom the Ritual has been written. The text contains chapter 129 of the Ritual (Lepsius Todt. Taf. lii c. 129). It is preceded by a parapraph not in the Ritual. In the 129th chapter occur the remarkable words: "I have turned back (smitten) Apophis, the Serpent; I have made him to recoil."

93. Fragment of a Beautifully Inscribed Ritual in quasi hieroglyphics. The illustration, which is outline, represents the last piece of the last chapter of the Ritual. The arms of the Sun are stretched out to receive the mummy. The first and last figures in the boat are named "look-out man" and "steersman"—Ap-heru and Nahash. The others probably represent symbolically the deceased man's food and other necessary articles. This fragment is 23 inches long, by $9\frac{1}{2}$ inches wide.

94. Papyrus. 11 feet 7 inches long and $5\frac{1}{2}$ inches wide. This papyrus is inscribed on both sides in a fine bold Hieratic hand. The inscription begins at the most imperfect end, reading from right to left, and proceeding to the end on that side where there is a piece written upside down; here the volume was turned, and the inscription was read from this end to the beginning. Unfortunately the upper part of the roll is wanting; possibly

there is not more than half the width of the volume left. "The columns," says the Rev. D. J. Heath, are all incomplete, but we can recognise what is called "the Negative Confession." This forms part of the 125th chapter, and it is entitled, "The Book of the Approach to the Hall of the Two Truths, where confession is made by each individual of the wickednesses he has done, so that he may look upon the face of the gods."

95. Box made of Five Planks of a kind of fir $\frac{3}{8}$ths of an inch thick. On each side is painted one of the figures of the Four Infernal Genii, or Gods of Amenti, each with his legend in a single line of hieroglyphics before him. Probably used as a substitute for the common Four Canopic Vases. Each Figure holds the Feather, (see No. 27); and over each is the heaven with the stars supported by the *kukufa* or Tam Sceptre, rudely expressed. The box is of coarse work, the pieces being joined by pegs made of the acacia. The box is 12 inches high, $7\frac{1}{2}$ inches wide at the bottom, and contrary to the usual style of Egyptian work, wider at the top.

96. A Fragment of White Calcareous Stone, containing an Inscription in the Sahidic (or Dialect of Upper Egypt), which is too much mutilated to give any connected sense. It appears to be a deed of sale or gift. In line 5 the name of Mount Djeme occurs, and it is probable that the sale or gift was made to the principal of the Monastery of St. Phœbamon, of Mount Djeme, near Hermonthis. In line 7 the word π.καμογλ "the Camel," occurs. On the back of the stone are the signatures of the witnesses. This fragment is $6\frac{3}{4}$ inches long, $4\frac{1}{2}$ inches wide.

97. Fragment of Fine Lime Stone, inscribed on both sides in a beautiful hieratic writing in black ink, of the time of Rhameses the Second. The same piece of stone had been used before for a writing in the same character, but in red ink. The fragment is nearly flat but not quite square, and probably the inscription is almost perfect. It measures $4\frac{1}{2}$ inches long by 3 inches wide. This fragment has been translated by the Rev. D. J. Heath.

98. Fragment of Fine Lime Stone, on which is a Demotic writing in fine black ink. Irregular in form, 7 inches long by 5 inches wide.

99. Fragment of the same quality of Stone, containing fourteen lines of Egyptian, in the Sahidic Dialect—that of Upper Egypt. It is a letter from some person to "the most reverend the deacon (?) and anchorite Father Καμουγ (Camel)." The ends of the lines being broken off, the purport of the letter is not clear. Size: $5\frac{1}{2}$ inches by $4\frac{1}{2}$ inches.

100. A Fragment of White Calcareous Stone, containing eleven lines in the Sahidic, or Theban Dialect. It is a letter from some person to a superior, and begins thus:—"I prostrate myself to the sole of the feet of your honoured reverence, with all ceremony (or in all manners)." The rest is too much defaced to give any sense. Irregular in form, 4 inches long, 3 inches wide.

101. Small Tablet of the Prescribed Form, with five vertical lines of hieroglyphics, from the Apis caves at Sakkara, near Memphis. 6 inches long, $3\frac{3}{4}$ inches wide.

102. Fragment of a Large Jar. This fragment contains sixteen lines in the Demotic character, apparently a reckoning or settlement of account. There are a few letters on the inner side. Porous earthen vases were used in great abundance for cooling water in all the districts of Egypt. Every ancient site is marked by an accumulation of fragments of coarse pottery, and it would appear these fragments were often used for writing on. This fragment is 9 inches long, $6\frac{1}{4}$ inches wide.

103. Another Fragment of a Large Jar, having four lines of Demotic on one side, and two on the other. Size: $8\frac{1}{2}$ inches by 3 inches.

104. Fragment of Red Pottery. Part of a round vessel containing thirteen lines in the Sahidic, or Dialect of Upper Egypt. It is a letter from some person to a superior, whom he addresses as "your fatherhood," and to whom he recommends some young person who was probably the bearer of the missive. Unfortunately the ends of all the lines are broken off, so that it is impossible to ascertain the exact meaning of the whole. In line 5 occur the words σου μγτε μ πει εβοτ υ το··, "the 10th day of this month of Tobe (?)" Size: $3\frac{3}{4}$ inches by $3\frac{1}{2}$ inches.

105. A Fragment of a Red Earthern Vessel, containing six lines in Demotic characters—apparently a reckoning. Size: 6 inches by $5\frac{1}{2}$ inches.

106. Bugle Beads, from a mummy.

107. Fragment of a Red Earthen Vessel, containing six lines (and a fragment) of Greek, as follows:—

Ευημερος Ηρακλειδει τωι
Φιλτατωι χαιρειν
Σαραπιωνι Νικομαχου
του φιλου κυβερνητηι
εν οις εαν του χρειαν
εχηι εις εμην τιμ [ην]
φ · · · · πμος

"Euemerus to his dear friend Heracleides, greeting. [Assist.] Sarapion, the son of my friend Nicomachus, a pilot, in whatever matters he may have need of you, to my charge." Size: 4 inches by $3\frac{1}{2}$ inches.

108. Canvass Pasteboard of the Mummy of a Lady of the Roman period. The eyes excessively staring; eyelashes and eyebrows extravagantly coarse. Size of life. [Probably Christian; compare No. 80.]

109. Canvass Mask of a Young Nubian. Size of life.

110. Canvass Mask of a Young Female somewhat smaller than life.

111. Head of a Wooden Statue of a Queen. The head is about 3 inches from the chin to the top of the head.

112. Hand of Wood of the statue of a female. 5 inches long from wrist to end of middle finger.

113. Basket of a Circular Figure, made of the palm leaf, such as are still made in Nubia. 4 inches wide and 2 inches high.

114. Two Circular Pieces of Leather neatly sewn together; the under piece dyed red, and the upper of a natural color, ornamented with a radiating device. It was probably fitted to the top of the head of a mummy. Diameter 4 inches.

115. Oval Shaped Mirror; width 7 inches, heigth $6\frac{1}{4}$ inches.

116. Admirable Drawing in black outline, on a piece of fine blue glazed earthenware, of the figure of a man with a piebald dog. This is a tile of the fine white composition of the pottery of the mummy figures, $2\frac{1}{2}$ inches wide and $3\frac{1}{4}$ inches long. Such pieces of glazed tile with colors burnt in, and also with ornaments and hieroglyphics in relief, were inserted into walls; and there is a chamber under the step pyramid of Sakkara (near Memphis) which was once entirely incrusted with these small tiles of fine earth covered with a light blue glaze. The style of work of this fragment is of the XVIII Dynasty. The man seems to be a foreigner, and the dog is much too large in proportion to the man.

117. Rudely Formed Vase, which is sealed up,—and to the sealing matter is attached some bugle mummy beads. The vase has been carelessly decorated with colour. $3\frac{3}{4}$ inches high, $2\frac{1}{2}$ inches wide. This vase has since been opened by boring a small hole in it, and was found to contain beads.

118. Head of a Female in hard wood, smaller than life. The face is 4 inches long.

119. Small Vase, containing some aromatic drug, over which is placed some mummy rag. Coarse red baked earth; 2 inches high, $2\frac{1}{4}$ inches wide.

120. An Ornament in Pottery, covered with a blue glaze, 2 inches long. Apparently the handle of a vase.

121. Glass Bottle, 3 inches long, 1 wide.

122. Dark Green Glass.

123. A Tubular Vessel, with coarse furrows on it, made out of the cylindrical bone of a ruminant. It is stopped up at one end by a piece of mummy cloth, and probably contained some greasy matter. $4\frac{1}{3}$ inches long, $\frac{3}{4}$ inches wide.

124. Square Piece of Heavy Bone, probably of the hippopotamus, rudely decorated with unmeaning furrowed lines. $3\frac{1}{2}$ inches long, $\frac{3}{4}$ wide

125. Stibium Vase of Hard Black Stone. $1\frac{1}{2}$ inches by $1\frac{1}{2}$.

126. Two Alabaster Vases. $1\frac{3}{8}$ inches high, $1\frac{4}{8}$ inches wide.

127. Two Small Globes of Wood, divided into four quarters by furrowed lines, and subdivided into twelve meridians of yellow and red. These globes are flattened at the poles.

128. The Fruit of an Unknown Plant.

129. Five Vegetable Products that look like nutmegs.

130. Two Ibis Eggs.

131. Some Pieces of Mummy Bread and a Whole Cake, nearly circular. $7\frac{1}{2}$ inches diameter.

132. A Small Wooden Spoon, with a long handle.

133. Rude Vase, similar in form to No. 117, and like it sealed up and some beads adhering to the cement. This vase has also been opened, and was found to contain some resinous gum broken up, and some sand.

134. The Right Hand of a Mummy with a porcelain ring on the middle finger, bearing a figure of Typhon, or Set, Seth, or Nubi—forms of Apophis. Another Greek version of the name of Typhon was Canōpus. This divinity was particularly cherished by *women*, and very commonly found engraved on the foot of the wooden pillow, in full armour, and in a heroic position, as if in the act of striking a foe. Probably then to be considered as the Terrifier of Evil Spirits—the Expeller of Frightful Dreams. Typhon was also identified with "Sothis," "Sutech" (the Great Destroyer), and Bar, Baal or Bel; also called Apeep (the Great Serpent), and Bebon, and Baba the Beast, &c. See "Egypt's Place in Universal History" (Bunsen), vol. 1, page 425. The animals sacred to Typhon were the Ass, the Crocodile, the Hippopotamus, and the Wild Boar, (*Ibid.* vol. 1, page 428). In Greek Mythology Τυφων was the Great Disturber, buried by Zeus in Cilicia.

135. The Right Hand of a Female Mummy.

136. The Left Hand of a Mummified Person, clenched. It has a scarab ring on the ring finger.

137. Two Pieces of Plaited Hair, calcined.

138. A Scarabœus of Soft Limestone, with an inscription. This scarab is a modern forgery by the Arabs of Gorna, near Luxor. It has been greased and smoked to assist the fraud. $2\frac{1}{8}$ inches long. The inscription is without sense.

139. Head of a Cat, in hard porcelain, covered in a blue glaze, $1\frac{1}{2}$ inches (see No. 30).

140. Porcelain Scarab, that belonged to a network of beads, with which the mummies of a certain class and of a certain period were covered. Into this network of beads was also interweaved porcelain figures of the four Genii of Amenti, and other emblems connected with the superstitious rites of the Egyptian belief as regarded the Future State. The holes at the sides are for the attachment of the wings of the scarab. 2 inches long. The Scarabœus Sacer, or Beetle (*Kheper*, to create), was an emblem of Phtah, the Demiurgos; and it was sacred also to Ra or the Sun. Many thousands of these Emblems are found in the Tombs of Egypt. See No. 1161.

141. Scarab, in soft black stone, $1\frac{3}{4}$ inches long.

142. Rudely Formed Scarab, in hard green stone, $1\frac{7}{8}$ inches.

143. Circular Piece of Porcelain, flat on one side, curved on the opposite, and ornamented with an unknown device; the whole is covered with a thick blue glaze in which are five black streaks. It is perforated through its longest diameter. $1\frac{6}{8}$ inches.

144. Head of a small Wooden Statue of Hercules, of the same period of Greek art as the celebrated work of Glycon. $1\frac{3}{4}$ inches.

145. Admirable small Statue, carved in wood, of a man wearing the Nubian Kilt (*schenti*) and in the perfectly erect position. At the back is a column, on which are some hieroglyphics in black ink, $2\frac{3}{16}$ of an inch high.

146. Perfect small Statue of Osiris, as Judge of the Dead, in copper, silvered or tinned. Whether the coating of tin or silver was put on by the ancient artist, it is difficult to say. It is certain, however, that the Statue is out of an antique mould. $3\frac{3}{8}$ inches high. (Respecting Osiris refer to Nos. 3, 14, 56.)

147 and 148. Probably belonging to the same fibula turned in alabaster. 1 inch diameter.

149. Porcelain Disk, covered with a blue glaze. It is perforated in the centre. $\frac{1}{2}$ inch diameter.

150. Figure of the Buckle of the Waistband. Porcelain dark green glaze. $1\frac{1}{4}$ inch.

151. Scarab, bearing the name of Thothmosis III., B.C. 1500. It is carved out of a very hard stone and covered with a vitreous green glaze, and perforated through its longest diameter. 4-8ths of an inch in diameter.

152. Scarab, in the same material as the last, without any glaze, apparently white jasper, an extremely hard stone. On the reverse are engraved two scorpions. Perforated through the longest diameter. 6-8ths of an inch.

153. Dobule Figure of the God Phtah Sokariosiris, porcelain, covered with a blue glaze. $\frac{5}{8}$ of an inch. This is the same God as Phtah Tatanen--Lord of the Lower World, See Nos. 165, 171, 173, 182, and 278.

154. A Tablet of Hard Porcelain, covered with a blue glaze. Four furrows traverse the back and front, crossing each other in the middle, 1 inch long $\frac{5}{8}$ wide, and perforated through the longest diameter.

155. Figure of Typhon, or Seth, in combination with figures and emblems not to be made out. It has a contrivance for suspending it at the top, and probably belonged to a necklace. Hard porcelain blue glaze. $1\frac{3}{8}$ inch. Seth was the Father of Judæus and Palestinus. He is the Ass God of the Semitic Tribes,—and has the complexion of his hated race. Bunsen's Egypt, vol. I, page 442. In the later Myths this God seems identified with Apophis, the Evil One, the Foe of Osiris. Refer to No. 134.

156. Two Cowries. These shells are still held in great estimation in Nubia, and in the interior of Africa generally.

157. An Amulet, representing the human eye, with certain curious appendages to the lower lid, rarely omitted. It is in hard porcelain, covered with a blue glaze, the pupil and eyebrow black. It is perforated for suspending. $\frac{5}{8}$ of an inch.

158. Fragments of Plain Blue Glazed Porcelain Rings, from $\frac{7}{8}$ of an inch to $\frac{5}{8}$ of an inch in diameter.

159. Two Rings, of porcelain, of a fine blue vitreous glaze. The larger $\frac{7}{8}$ of an inch, bears the device of the eye; the smaller,

6-8ths of an inch, the device of the cobra snake (Royal Serpent, or Basilisk, or Uræus), with disk on head.

160. Two Rings, of the same material and glaze, and bearing the same devices.

161. Two other Rings—the larger $\frac{7}{8}$ of an inch, covered with a black glaze; the smaller 9-16ths of an inch, with a light blue glaze.

162. Two Rings—the larger $\frac{7}{8}$ of an inch, covered with a white glaze; the smaller not $\frac{1}{2}$ an inch in diameter, of dark blue glass.

163. Rude Figure of the God of Periods, sometimes called the god Lunus. Identified by Bunsen as one of the forms of Thoth. Hard porcelain, light blue glaze. $\frac{3}{4}$ of an inch.

164. Figure of the same Divinity. Hard porcelain green glaze, 4-8ths of an inch.

165. Rude Figure of Phtah Sokari. Hard porcelain blue glaze. $1\frac{1}{8}$ of an inch.

166. Figure of Thoth, or Tet—the "Recording Angel" of Egyptian mythology. Often identified as the Hermes of the Greeks, or God of Letters. See No. 195. This figure is of porcelain blue glaze, $\frac{3}{4}$ of an inch.

167. Thoth, excessively rude work. Hard porcelain blue glaze. $1\frac{1}{8}$ inches.

168. Rude Figure of Anupu or Anubis; also called (by the Greeks) Hermes Psuchopompos. The figure is of soft porcelain, blue glaze. $1\frac{1}{2}$ inches. Anubis was the Deity who presided over Funerals, and acted as a sort of Mediator for Man, after death, until his soul was admittted to the presence of Osiris.

169. Figure of the Hippopotamus-headed Goddess, or She Dæmon. Of porcelain blue glaze. $1\frac{1}{4}$ of an inch. (See No. 175.)

170. Anubis, porcelain green glaze. $\frac{1}{2}$ an inch.

171. Phtah, rude work, porcelain blue glaze. $\frac{5}{8}$ of an inch Phtah was the Egyptian Vulcan (Hephaistos) the Demiurgos—the Creator or Inventor of this World. He is the Tubalcain of the Hebrews. His wife was Neith or Athena, the Goddess of Sais. Phtah is usually styled *Kheper* (or Ter) the Creator.

172. Statue of the God Ra (the Sun) of porcelain blue glaze. $\frac{3}{4}$ of an inch. The names of this God are Ra, Phra, Phre, and (in Greek) Helios. Ra is the God of Heliopolis or On. The name of Pharaoh is identical with Phra or Ra.

173. A well-defined figure of Phtah, hard porcelain, no glaze. $1\frac{5}{8}$ inch. The Temple Representation of Phtah; like the Pataikos of the Phœnicians. (See Nos. 171, 182.)

174. Fragment of an admirable Statue of Anubis, hard porcelain green glaze. $1\frac{1}{8}$ of an inch. (See No. 168.)

175. Rude Figure of the Hippopotamus Goddess. Coarse porcelain blue glaze. $1\frac{1}{4}$ inch. This Being is also called the Devourer. (See No. 344.) She seems to have an affinity with the Tisiphone of the Greeks and Romans, and the "Nameless Horror" of the Ancient Mystics.

176. Upper Part of a Statue of the same Divinity, equally coarse work. Soft porcelain light green glaze. 1 inch high.

177. Anubis, hard porcelain blue glaze. $\frac{3}{4}$ of an inch.

178. An unknown Object, hard porcelain grey glaze. $\frac{5}{8}$ of an inch.

179. The Figure of a Head Rest, unfinished. Hard stone jasper. $\frac{7}{8}$ of an inch. Exactly resembles the wooden pillows still in common use in Polynesia.

180. Rude Figure of the Hippopotamus Goddess. Hard porcelain blue glaze. $1\frac{1}{8}$ inch.

181. Another Figure of the same Divinity. Hard porcelain blue glaze. $1\frac{3}{8}$ inch.

182. Figure of the God Phtah Sokari. Porcelain blue glaze. $\frac{3}{4}$ of an inch. Phtah, the Creator of the World, was said to have sprung from the mouth of Kneph or Num, through the Mundane Egg.

183. Rude Figure of the Goddess Nephthys, the sister of Isis. Hard porcelain blue glaze. $1\frac{3}{8}$ inch. Nephthys was the sister of Isis and the wife of Typhon or Apophis. Isis represented *Immortality*; and Nephthys, *Corruption*. Nephthys was also the mother of Anubis. (See No. 168.) Nephthys was identified as Hestia, or Vesta—like Anuke. The Egyptian form of her name was "Nebthi"—"Mistress of the House."

184. Small Figure of the Hippopotamus Divinity. Hard porcelain. $\frac{3}{4}$ of an inch.

185. Excessively rude Figure of the God Lunus, in the usual position of this divinity,—viz., the left knee raised, the arms extended upwards towards the disk on his head. This same divinity is figured on the back of the wooden sarcophagus, No. 78 of this collection. Hard porcelain light grey glaze. $\frac{3}{4}$ of an inch.

186. Two Figures of the Vase, resembling somewhat the shape of the human heart. A vase of this particular form is put into one scale of the balance of the picture in the Ritual representing the judgment scene. (See No. 344.)

187. Figure of an Elephant, extremely rare, but of inferior work. Hard porcelain blue glaze. $\frac{1}{2}$ an inch.

188. The Hippopotamus Goddess; soft porcelain blue glaze. $1\frac{1}{4}$ of an inch.

189. Group of Isis nursing Horus,—either Aroeris, or Horus the Younger. Soft porcelain light green glaze. $1\frac{3}{8}$ of an inch.

190. Lower Part of the Figure of a Male Divinity; excellent work. Hard porcelain green glaze. $\frac{5}{8}$ of an inch.

191. Figure of the God Atmu or Atum—sometimes identified with Pluto. Inferior work. Hard porcelain blue glaze. $\frac{3}{4}$ of an inch. The God Atmu, the son of Phtah, has by some been supposed to be a traditional deification of the Adam of Hebrew Cosmogony. He is twice addressed in the Ritual as the Demiurgos.

192. Rude Figure of Typhon. Hard porcelain blue glaze. 1 inch. (See No. 134.)

193. The Figure of a Hawk. Hard porcelain green glaze. $\frac{3}{4}$ of an inch.

194. The Hippopotamus Divinity, but slightly developed. Hard porcelain. 1 inch.

195. Figure of the Divinity Thoth, but imperfectly formed. Hard material. $\frac{7}{8}$ of an inch. Tet, Thot, Thoyth was called the "Lord of Schmūn," (Hermopolis Magna) the "Lord of the Divine Words," "The Scribe of Truth," *Pahitnuf* (the Good-Natured), Pannubes, &c. He recorded the sentences on the souls of the dead. The Ibis was sacred to this Deity, who was the (supposed) Father of Osiris. Refer to No. 166. Hermopolis Magna was on the Southern frontier of Heptanomis or Middle Egypt. The Temple Consort of Thoth is *Safech*, or *Safre*.

196. Figure of a Divinity, too imperfectly formed to determine. Soft porcelain green glaze. $1\frac{1}{4}$ inch.

197. The Hippopotamus Divinity. Hard porcelain green glaze. $1\frac{5}{8}$ inch.

198. Another of the last named. Soft porcelain blue glaze. $1\frac{1}{8}$ inch.

199. The God Atmu or Atmoo. Of hard porcelain dark green glaze. I inch. Perfect.

200. Anubis, hard porcelain green glaze. $\frac{3}{4}$ of an inch.

201. Sitting Figure of the Goddess Pasht, the Cat-headed Goddess Hard porcelain. $1\frac{1}{2}$ inch. (See No. 30, No. 370, and No. 409.)

202. Figure of an Animal, in porcelain light blue glaze. $\frac{3}{8}$ of an inch.

203. The Human Eye. $\frac{1}{2}$ an inch. The Eye is an emblem frequently found in the Tombs of Egypt. It is one of the emblems of Osiris.

204. Two Disks of wood gilt. $\frac{3}{4}$ of an inch in diameter. Probably represent the Sun.

205. The Figure of a Sow or Hippopotamus. This is a common figure in porcelain, but rarely so large and so well defined as this example. Hard porcelain light blue glaze. $1\frac{3}{8}$ inch. It had a loop for suspending.

206. The Human Eye and its Appendages. Hard porcelain blue glaze. $1\frac{1}{8}$ inch.

207. A Seal, without an impression, coarse porcelain green glaze. $\frac{5}{8}$ of an inch.

208. A Flat Circular Seal, with a radiating ornament. Hard porcelain blue glaze. $\frac{1}{3}$ of an inch.

209. Unknown Figure, unless it be the figure of the buckle of the waistband. Hard porcelain green glaze. 5-10ths of an inch.

210. Part of a Collar or Necklace. It represents probably a pomegranate, and occurs in the necklace on the mummy case, No. 27, interwoven with the leaves of the flower of the lotus and other ornaments. This specimen has lost the loop by which it was suspended, and that which kept it in its place. Hard porcelain blue glaze. $\frac{3}{4}$ of an inch long.

211. Round piece of Green Glass. with black stripes. $\frac{5}{8}$ of an inch diameter.

212. Two pieces of Transparent Glass, blue and green.

213. Three Eyes, two in porcelain, one in carbonate of lime, unfinished. All about $\frac{5}{8}$ of an inch long.

214. Two Eyes, one in a hard red vitreous compound, the other in obsidion, or black glass; both unfinished. About $\frac{7}{8}$ of an inch long.

215. Three similar Figures, in porcelain, each having four lines crossing obliquely on the flat sides.

216. Two Eyes, unfinished work. Carbonate of lime, $\frac{7}{8}$ of an inch.

217. Head of Typhon, hard porcelain blue glaze. $1\frac{3}{8}$ inch (see No. 155).

218. Two Eyes, in a hard brown substance. $\frac{7}{8}$ of an inch. One unfinished.

219. Two Emblems, representing vases in the shape of the heart. Both are in an unknown substance, and both of unfinished work. About $\frac{7}{8}$ of an inch. The Heart represented the Soul (see No. 344.)

220. Two Eyes; one in porcelain, rude, the other in a kind slate stone. $\frac{3}{4}$ of an inch.

221. Two Eyes, hard porcelain, dark and light blue glaze. The eyebrows and pupil in black. $\frac{3}{4}$ of an inch.

222. Fragment of a Beautiful Vase, in a variegated glass pattern. Vases of this manufacture, and made in Egypt, are found in the tombs of Etruria, as well as those peculiarly shaped vases of alabaster, in which it is probable unguents were kept.

223. Two rude Figures of the Papyrus, one in porcelain light blue glaze, $\frac{5}{8}$ of an inch; the other in a hard unknown substance, $1\frac{1}{8}$ inch.

224. Small Bronze Figure of Khem, $1\frac{1}{2}$ inch. Khem (or Kam), read "Uta" by Lepsius, is identified with Pan, the Phallic God of Chemmo, or Panopolis, now called El Khemin. The Phallic God Khem afterwards merged into Amun Ra, which was (itself) an Incorporation of "*Amun*," the "Concealed God," and "*Ra*" the Sun, with "*Num*," "Nu," "Kneph," or "Chnubis," the "Creative Spirit." This is a votive figure. (See Bunsen's Ideographic Signs, No. 70.) The Temple Consort of Khem was Mut (the Mother), the goddess of Buto or Latona in the Delta. It seems doubtful whether Amun-Khem was not the original of Apophis, that is of Set or Seth, Nubi, or Typhon.

225. Porcelain Cylindrical Bead, bent in fusing. $1\frac{1}{2}$ inch.

226. Two Pieces of Glass. One flat, $1\frac{1}{2}$ inch long, $\frac{3}{8}$ of an inch wide, of a blue colour; the other $\frac{3}{8}$ of an inch long, 3-10ths of an inch wide, of a black colour.

227. Two pieces of Transparent Blue Glass. One straight, covering a piece of opaque white glass; the other curved and lined on the concave side with a thin strip of opaque white glass.

228. Fragment of a perforated Tablet, in which Typhon (?) and Isis nursing Horus occurred. This curious work is perforated through the middle of the tablet in its thickness. Hard porcelain blue glaze. $1\frac{1}{8}$ inch high, 1 inch wide.

229. Two Eyes; one porcelain, the other (unfinished) of beautiful blue glass, $\frac{3}{4}$ of an inch.

230. Two Porcelain Eyes, $\frac{1}{2}$ of an inch.

231. Four Porcelain Eyes, two of them with black projecting eyebrows and eyeball.

232. Figure of a Hare, coarse porcelain blue glaze, $\frac{3}{4}$ of an inch long.

233. Figure of the God Lunus, rude work, $\frac{3}{4}$ of an inch. Scarce glaze.

234. Some Bugle Beads and some small Beads, that were used for ornamental bead-work for the mummy. They have been fused together.

235. An unfinished Figure of the Buckle of the Waistband, in hard slate stone, 1⅓ inch long.

236. Rude Figure of Typhon, in hard porcelain (see No. 134).

237. Porcelain Disk, part of an ancient necklace, 7-16ths of an inch.

238. A Disk of Egyptian Porcelain, notched all round the edge. On one side is impressed the figure of the eye, the other plain. A hole is drilled through the longer diameter. 1⅛ inch. It has formed part of a necklace.

239. Globular Bead of Black Glass, with white circular streaks ingeniously disposed. ⅞ of an inch in diameter.

240. Four Beads, two of blue glass, barrel-shaped. ⅝ of an inch; two of porcelain blue glaze.

241. Three Beads, of carnelian.

242. Large Barrel-shaped Bead, hard green limestone. 1⅛ of an inch long.

243. The upper Eyelid of a Glass Eye, in blue glass, with an opaque white back.

244. An Ornament, representing a papyrus in full bloom. Porcelain blue glaze. 1⅞ inch high.

245. Scarabœus, remarkably circular in form. Hard porcelain green glaze. ⅞ of an inch.

246. Some Glass Beads, fused together.

247. A Circular Fibula, Slate stone. ⅝ of an inch in diameter.

248. Small Figure of a Hawk, wanting the head; in stone glazed with a blue glaze, streaked with black. Six-eighths of an inch.

249. Four Short Cylindrical Beads, joined side by side to keep separate the strings of a necklace. Hard porcelain. ⅝ of an inch.

250. A Parallelogram of Limestone, perforated in its longer diameter, four-eighths of an inch.

251. Bead in Greenish Transparent Glass, in the shape of the last row of beads in the necklace of Rameses II., at Abusimbal. 1 sixteenth of an inch long.

252. Another, similar in form and substance, but of a light purple hue. ⅞ of an inch.

253. Unknown Device. Hard brown porcelain which has had a black glaze. In length 1 inch.

254. Triangular Bronze Arrow-head, of excellent work. 1 ⅝ inches.

255. Rudely formed Scarab, in red sandstone. ⅞ of an inch.

256. Scarab, rudely sculptured in a hard greenish stone. Six-eighths of an inch.

257. Well-formed Scarab, soft porcelain blue glaze. It has some hieroglyphics on its flat side, among which is one of rare occurrence. 1 five-sixteenth inches.

258. Worn out Scarab, in a red sandstone. $\frac{3}{4}$ of an inch.

259. Ill-formed Scarab, in carbonate of lime. $1\frac{1}{8}$ inch.

260. Indistinctly formed Scarab, in a white marble. $\frac{7}{8}$ of an inch.

261. Green Jasper or Pebble, flat on one side and round on the other, somewhat in the shape of a scarab. $\frac{7}{8}$ of an inch.

262. Disk of Copper, probably a defaced coin. $\frac{3}{8}$ of an inch.

263. The Cap or Crown of Upper and Lower Egypt, belonging to a porcelain statue of a divinity or a king. Hard porcelain blue glaze. $\frac{3}{8}$ of an inch. This United Crown was called the "Pschent." It signified *Almighty*.

264. The Left Eye; hard porcelain light blue glaze. $\frac{3}{8}$ of an inch.

265. The Right Eye; hard porcelain light blue glaze. $\frac{1}{2}$ an inch.

266. Large specimen of the same Emblem, impressed on both sides of a piece of porcelain covered with a light green glaze. $1\frac{3}{8}$ inch.

267. Small unknown Device, hard porcelain blue glaze. $\frac{3}{8}$ of an inch.

268. Disk; on one side of which is impressed the eye, on the other some unknown device. $\frac{1}{2}$ an inch.

269. An irregular piece of Porcelain, on which the eye has been impressed several times, one impression nearly obliterating the other. It is of hard porcelain, and covered with a blue glaze. Six-eighths of an inch.

270. A Bead, of unusual form, porcelain light green glaze. Five-tenths of an inch.

271. Head of a Cat, hard porcelain light green glaze. Seven-sixteenths of an inch. (See No. 30.)

272. Tablet of hard Stone, apparently quartz. $\frac{1}{2}$ of an inch long, five-sixteenths of an inch wide.

273. The lower part of the Statue of a Female; of soft limestone.

274. The lower part of a Miniature Head Rest; hæmatite iron ore. $\frac{3}{4}$ of an inch long. (See No. 179.)

275. The Feathers of the Cap of Amun-ra. Hard black porcelain. 1 inch. (See No. 15.)

276. Part of an Equilateral Triangle $\frac{3}{4}$ of an inch.

277. Figure of the emblem called Nilometer. Hard limestone. $\frac{3}{4}$ of an inch. The Nilometer was the Emblem of Stability.

278. Card, containing three objects:—(*a.*) The upper half of the name of an ancient Pharoah, in the form of a seal or stamp. Hard porcelain. (*b*). A barrel-shaped bead. Hard porcelain light green glaze. $\frac{3}{4}$ of an inch. (*c.*) Small figure of Phtah, wanting its head. Hard porcelain light green glaze. $\frac{5}{8}$ of an inch.

279. Figure of an Ox tied up for Sacrifice. It is in red semi-transparent glass. The figure is in basso-relievo.

280. Inscribed Scarab, of soft flakey stone, of which the Egyptians very commonly made scarabs, covering them with a vitreous glaze. $\frac{1}{2}$ an inch long, fifteen-sixteenths of an inch wide.

281. Rude Scarab, white jasper, perforated in a traverse direction. $1\frac{3}{8}$ inch.

282. Scarab, of hard limestone, the wing-case coarsely striated. 1 inch long.

283. Porcelain Scarab, coarse work. $\frac{7}{8}$ of an inch.

284. A piece of Crystal, oval in form, perforated in its longest diameter. 1 inch.

285. Statue of a Hippopotamus, hard porcelain light green glaze $\frac{1}{2}$ of an inch. On the same card is a piece of porcelain, impressed with an unknown device. It is perforated in its longest diameter, which is $\frac{3}{4}$ of an inch.

286. Statue of the Dog-faced Baboon, or the Cynocephalus, in a sitting position, with a disk on his head representing the moon. This animal was sacred to Thoth, or Tet.

287. Fragment of Glass, on which is represented a Greek comic mask, or possibly the head of Typhon. It is a kind of glass mosaic, of a most extraordinary character. The head or mask is represented on a green ground, hexangular in form, about $1\frac{1}{2}$ inch in diameter. The face is yellow, the lips and corners of the eyes are red, the outlines of the eyelids are black, and the nose blue; the eyeballs and mouth appear black, but on being held up to a strong light, show a rich amethyst colour. The hair at the side of the face is composed of triangular bits of glass, and the beard, moustaches, eyebrows, and hair over the forehead, are formed of separate bits of glass, beautifully laid in. This exquisite piece of work exhibits a consummate knowledge not only in the art of fusing variously coloured glasses together, so as not to render indistinct the different forms and colours, but also a most dextrous manipulation of the various pieces forming the picture. With this must be connected an extensive knowledge in metals and the other substances employed in making and imparting colour to glass. Each piece of glass forming the eyebrow, although so small, must have been drawn out into a slender stick, and placed side by side with the other pieces, making up the entire design altogether like a bundle of minute sticks of various forms and colours. This bundle of sticks, possibly of 2 or 3 inches in length, was then surrounded by a mass of green glass, which fused at a less temperature than the other coloured glasses forming the design; the whole making a round stick of 2 or 3 inches in length, and $1\frac{1}{2}$ inches in diameter. This now solidly-fused stick was then sawn transversly into slices, a little more than $\frac{1}{8}$ of an inch in thickness, and polished on one or both sides. By this means a great number of exactly similar pictures were obtained. If polished on both sides, they were transparent mosaic pictures; if only on one side, they were opaque mosaics, adapted to insert into ornamental caskets or other ingenious works of art of the kind. Whether this specimen is of ancient Egyptian work may be reasonably doubted; but that the Egyptians were the inventors of this kind of work, and, indeed, of every kind of glass work known to the ancients, is proved by the great antiquity of some of those party colored glass bottles, inscribed with the names of ancient kings. The same kind of work was employed by the Egyptians in producing a series of stars, in a blue ground, representing the

heavens, in which the mode of operation is most distinctly traceable as already described. (For "Typhon" see No. 134, No. 155, and No. 224.)

288. THREE PERFECT RINGS, two of horn, and one of ivory, with a fragment of a large one of horn or tortoise shell, measuring $2\frac{1}{8}$ inches in diameter.

289. FRAGMENT OF A FLAT PIECE OF PORCELAIN, otherwise irregular in form, but of a beautiful blue colour, 1 inch high.

290. RIGHT EYE OUT OF A MUMMY CASE OR OF A STATUE. It is of porcelain and glass. $1\frac{3}{8}$ inch from corner to corner.

291. SHOE OR BOOT OF RED LEATHER, for the right foot, $9\frac{1}{4}$ inches long, $2\frac{5}{8}$ inches at the widest part of the sole. The upper leather has been ornamented with pieces of green leather inserted in various parts.

292. SMALLER SHOE OR BOOT, of the same fashion as the last, but in better preservation. The place formerly occupied by the four smaller toes of the left foot of the wearer is distinctly impressed on the upper leather. This shoe is $7\frac{3}{4}$ inches long, and $2\frac{11}{16}$ wide.

293. A PAIR OF SANDALS, $6\frac{1}{2}$ inches long, and $2\frac{3}{4}$ inches wide. The fastenings are entirely wanting.

294. SANDAL FOR A CHILD, having the front or point of the toe carried far beyond the foot to protect the toes from injury, as we learn was the fashion in the time of Rameses II., by the pictures and statues of that period.

295. STATUE SITTING. The plinth, feet and legs, are of granite (syenite), the other parts have been restored. This is the ordinary position of the seated statues of ancient Egypt. The hands lay stretched on the thighs, and the joints bent at right angles. The colossal statues of Amenoph in the plain of Gorna, near Thebes, were each of a single block of conglomerate.

296. FRAGMENTED LEAF OF A SET OF TABLETS, still retaining the wax and some Greek letters marked on it with the pointed end of the stylus, or instrument that was commonly used for the purpose. The other end of the stylus was chisel shaped and was used for obliterating and smoothing the wax. From this ancient writing apparatus is derived several of the phrases used in talking of writing as in Proverbs iii. 3—"Write them on the table of thine heart;" and our phrase, *style* of writing, is derived from the Latin name of the bone or brass instrument (*Stylus*) used to scratch or mark the wax. The wax was deposited or melted into the cavity bounded by the half-inch margin, and it seems to have been mixed with red powder to render it opaque, and the letters or writing consequently more visible. This tablet is 7 inches long, and was probably 4 inches wide.

297. PART OF THE CANVASS PASTEBOARD COVER OF A MUMMY. This is the chest necklace, collar, or breast-plate, on which is elegantly depicted the figure of a human-headed bird with expanded wings representing the soul. It is painted in a water colour called by the Italians *tempera*, and on the prepared canvass which has been

cut out of the entire cover in a semiluna form, the diameter measuring 1 foot. The Human Headed Bird (*Ba*) was a common mode of representing the Soul.

298. Fragment of the Pasteboard Cover of a Mummy, with a dedication to Osiris, and a significant picture representing the deceased or mummified person stretched on the Lion-Shaped Bier, at the head of which stands Nephthys with her arms elevated towards the Winged Globe, from whence proceeds the Emblem of Life—the "Ank" or Tau—which is directed to the heart or chest of the mummified person. At the foot of the bier stands Isis with her arms likewise directed to the same mysterious emblem. Below the bier are four sealed bags which take the place of the four jars with the covers formed into the heads of the four Infernal Genii, or Gods of Amenti. These bags in which were deposited the contents of the great cavities of the body, are very commonly found in the tombs. Beneath this significant picture is the Hawk-Headed Scarab with outstretched wings, and below this again are the variously shaped beads, of which the necklace was composed. A single line of hieroglyphics containing the dedication before alluded to, 13 inches long, $4\frac{1}{2}$ inches wide.

299. Fragment likewise cut out of the canvass pasteboard covering of a mummy. It represents the necklace made of some of those porcelain emblems that are found in such abundance in the great cemeteries of Egypt. This piece is also semicircular in form, following the contour of the necklace, 13 inches in its largest diameter.

300. Three Compartments apparently cut from the same mummy cover as No. 298. The uppermost contains a figure of Amset, the Human Headed Genius of Amenti; the second compartment, a figure of Sioumautf, the jackal headed; the third compartment is detached, and represents Nephthys in a kneeling position. From the style of work this and No. 298 must be from a mummy of the Ptolemaic period.

301. Large Frame containing various specimens of hieratic writing on linen, from different funereal papyri. The first line is from Chapter 142 of the Ritual or Book of the Dead, line 3. The portions at the bottom are principally from what is called the Negative Confession in Chapter 125. The deceased was a daughter of a person named Chroti-Onch (*i.e.* the child liveth). Her name was probably pronounced Ta-Chuckee, or Ta-Kukee, meaning "The Whip."

302. The Cover of a Basket, made of date leaves $5\frac{1}{2}$ inches in diameter.

303. Beard of a Mummy Figure, in wood.

304. Statue of Anubis, wanting only the top of the long ears. Red porcelain, black glaze, $3\frac{1}{8}$ inches. For Anubis see No. 168 and 344.

305. Bronze Figure, somewhat resembling a Bird. This figure, has nothing in common with Egyptian art. It may be a figure of Nergal, the divinity of the men of Cuth, $2\frac{1}{8}$ inches. (See 2 Kings xvii. 30, etc.) The Cock was sacred to Anubis.

306. Admirable Specimen of what is usually called a "Nilometer"; —the Emblem of Stability. This figure is found in the fragments of the Ritual No. 301, and is connected in some way with the divinity Phtah Osiris. The emblem has acquired its name from a supposition that an instrument of this form was placed in the fields to ascertain the rise of the Nile, or the depth of water, whether it rose to the first, or second, or third, or fourth bar; according to which the tax was imposed on the land, the greater depth producing the greater fertility, and consequently the heavier tax. Hard porcelain green glaze, $3\frac{1}{2}$ inches.

307. Bronze Group of Isis nursing either her Eldest Son Her Her (*i.e.* Aroeris), or else Horus the younger—also called Herpechirut or Harpocrates. Isis was one of the Chief Deities of the Third (or Osiridian) Order in Egyptian Mythology. She was the Sister, or Sister Wife of *Osiris* (See No. 3) who concurred with her in endeavouring to civilize their subjects—the Egyptians —by teaching them Agriculture and the other necessary Arts of Life. Amongst the higher and more philosophical theologians Isis was made the Symbol of Pantheistic Divinity. By the People she was worshipped as the Goddess of Fecundity. Succeeding somewhat to the more ancient *Hathor* (the Aphrodite of the Greeks) the Cow was sacred to her. Isis was variously represented; very often (as in this instance) as *Hathor* with the Horns of a Cow, and the Disk of the Sun on her head. The latter emblem was to shew that she was the Daughter of Ra, —in other words, a Child of Light. The Semitic *Astarte* is identical with the Wandering Isis. See Bunsen's Egypt, vol. I, page 442. The back part of this group is not formed, the disk and horns are remarkably large. Note:—*Hathor* was the Daughter of Ra. She was (anciently) Mistress of Amente. Her type was a Cow. Her principal Shrine was at Tentyra (Dendera). In later Myths *Hathor* is sometimes fabled to be the "Nurse of Horus," Son of Isis and Osiris. *Hathor* is considered by some to have been the female form of Thoth, as Amente was undoubtedly the female form of Amun. The feet are wanting. $3\frac{1}{2}$ inches high.

308. Porcelain Statue of a Mummified Man, in excellent condition, having lost only a piece of his beard. The implements of agriculture with which it appears the deceased person should be provided for the cultivation of the Elysian Fields in the Future Life, are held in both hands, which are crossed over the breast. In the right is held a kind of plough, or hoe; and a cord passing over the left shoulder, sustains a coarse canvass bag, which is supposed to contain the seed for the cultivation of the Elysian Fields. In the left hand he holds an instrument resembling one which is still in use in Egypt, of which the name in Arabic is Faas. It is a stick with an iron chisel fixed on it. With this instrument many of the operations of agriculture are yet performed—such as digging to remove earth or sand. A line of hieroglyphics placed horizontally below the elbows, contains the usual Dedication to Osiris, and down the front of the figure is a vertical column, in which the name of the deceased and his mother will probably be deciphered. Soft porcelain, abundant green glaze, $6\frac{1}{4}$ inches long.

309. Two Figures of Mummies, with inscription down the front; light blue glaze, 4 inches.

310. Two Figures of Mummies, without hieroglyphics; light blue glaze, $2\frac{7}{8}$ inches.

311. Figure of a Mummy, without hieroglyphics; light blue glaze, $2\frac{7}{8}$ inches.

312. Five Figures of Mummies, without inscription, all about 3 inches long.

313. Human Eye; an emblem made of glass.

314. Coarse Porcelain Figure of a Mummy, imperfect glaze, and indistinct inscription down the front, $4\frac{1}{4}$ inches.

315. Rude Figure of a Mummy, with inscription down the front and the column behind; porcelain, green glaze, $3\frac{1}{8}$ inches.

316. Two ditto, of another manufacture, with inscription in front and back, abundant glaze, $3\frac{3}{8}$ inches.

317. Ditto of another manufacture, with inscription in front and on back. Abundant glaze, $3\frac{3}{8}$ inches.

318. Rudely formed Figure of a Mummy, inscription down the front. Coarse porcelain, blue glaze.

319. Five ditto, in the style of No. 316, but no inscription down the back. Imperfect glaze, $4\frac{1}{4}$ inches.

320. Figure of a Mummy, with illegible inscription in eight horizontal lines, and a few hieroglyphics down the column at the back.

321. Unformed Figure of a Mummy, blue glaze, $2\frac{1}{4}$ inches; much decayed.

322. Figure of a Mummy, with nine lines of horizontal inscription. Coarse porcelain, imperfect glaze, $5\frac{5}{8}$ inches.

323. Rude Porcelain Figure of a Mummy. A line of hieroglyphics, and the usual instruments in black pigment, burnt in with the blue glaze. Coarse earthenware.

324. Two excessively Rude Figures in red baked earth, about 3 inches.

325. Figure of Amun Ra, with the head of a Ram. This little figure, which is only an inch in height, is in perfect proportion. The impression is not quite perfect, nor the glaze, which is partly brown. The porcelain is of the hard quality. Note.—Amun Ra is often represented *Ram-Headed*, and Num, or Kneph, very generally so; but Amun himself is always *Human-Headed*. (See No. 387.)

326. Two Hawk-Headed Figures, about an inch high. One, the god Ra, the personification of the Sun, has the disk and Uræus on his head. The other, the god Horus, wears the *Pschent*, the United Crown of Upper and Lower Egypt. Hard porcelain, grey glaze.

327. Statue of a Man, wearing the royal head-dress, composed of horns, snakes, and feathers. Rude work, hard porcelain, grey glaze, $\frac{7}{8}$ of an inch.

328. Two Figures of Thoth, the Ibis-headed God of the Egyptians. This divinity is the God of Letters, and is called Thoth, or Tet. The larger specimen is $1\frac{7}{8}$. The smaller, only 1 inch high. Hard porcelain, light green glaze. See No. 166 and No. 195.

329. Statues of two Female Divinities. The shorter (a rude figure of the Hippopotamus Divinity) is in hard porcelain, with a blue glaze; 1 inch high. The taller, a statue of Nephthys—of the same material, but in green glaze—is 1 1-16th of an inch.

330. Sitting Statue of Tefnu the Lion-headed Goddess, in excellent preservation, holding in her left hand the papyrus plant, the stalk of which is bent. Hard porcelain, light blue glaze, 2 inches. On monuments Tefnu is often seen in the company of Khunsu, the Egyptian Hercules. She is sometimes called the Daughter of Ra. *Tefnu*, the Lion-Headed Goddess, appears to have been only an ancient form of *Pasht*. (See Nos. 30, 370, and 409.)

331. A Group of Nephthys, Horus the Younger, and Isis. This Egyptian triad is very common in porcelain of this size. The emblems on the heads of the two goddesses are a little indistinct; but the single lock of hair proceeding from the right side of the head of the youthful Horus is very clearly defined. Horus, the younger, is the Eros of the Greeks, and the Cupid of the Romans; Horus the Elder, or Aroeris, is Apollo. From *Herpechrut* also came the "Harpocrates" of the Greeks.

332. Two Statues of Horus the Younger. The larger, which is a perfect specimen, has been covered with a superabundant coating of vitreous glaze, so that the minute folds on the garment of the figure have been obliterated. It is of hard porcelain light blue glaze, and $1\frac{1}{2}$ high. The other figure is of rude work, and only $\frac{5}{8}$.

333. Figure of an Ox tied up for sacrifice. It is of rosso antico; there are numerous similar specimens, in this material, probably because it represents in some measure the ordinary color of the animal, $\frac{7}{8}$ of an inch long.

334. Scarab with the name of Thothmosis, surmounted by the two Feathers of Truth; some other emblems occupy the field. In the ordinary material, $\frac{5}{8}$ of an inch.

335. Ornament; beautifully made, representing the plant which typifies Upper Egypt. Hard porcelain red glaze, $\frac{1}{2}$ an inch.

336. A Cartouch, of long proportion, surmounted by the Feathers. Hard black stone, $1\frac{1}{2}$.

337. The Two Feathers of the Cap of Osiris. Slate stone, $\frac{7}{8}$ of an inch. These Ostrich Feathers are Symbols of Truth.

338. The Buckle of the Waistband. Rosso antico, rude work, 1 inch.

339. Tablet, in hard, green stone, a material frequently used for this emblem.

340. A Carpenter's Square, made of hæmatite, a very usual material for this emblem, $\frac{5}{8}$ of an inch.

341. A Cylinder of $\frac{7}{8}$ of an inch, and about $\frac{3}{16}$ in diameter, from one end of which protrudes the head of an animal, perhaps a snake. The material is white jasper.

342. Pyramidal Figure, of beautiful hard porcelain, blue glaze, perforated half way up, $\frac{1}{2}$ of an inch.

343. Two rudely formed Fingers. This is a very ordinary emblem, and it is supposed to have served for smoothing the papyrus; black limestone, 2 inches.

344. One side of a Wooden Sarcophagus of the Roman period, representing the Deceased being embalmed and laid out on a couch, made in the form of a lion. Anubis, the Jackal-headed Conductor of Souls, or ψυχοπομπος of the Egyptians, stands in his quality as Embalmer or Physician, by the side of the couch holding a small vase in his right hand, which may be supposed to contain some of the drugs used in the operation. The well-known *four vases* for the preservation of the viscera of the deceased, for the Genii of Amenti, are disposed on the ground; two on this, and two on the other side of the bier. At the head of the embalmed, is seated on her knees Isis, (Perpetuity, or Incorruption) and at the foot, in the same posture, Nepthys, (Decay, or Corruption.) Both goddesses are veiling their faces in the attitude of mourners, or of persons wrapped in the contemplation of the dread mystery of the Future State. In one hand each Figure extends an inscribed swathe, or mummy bandage towards Anubis for the Deceased. Three shrines containing snakes with human arms and legs, two of them bearing Scorpions, are placed between the mummy and the end of the picture—perhaps intended to express that the biting, stinging, and painful diseases to which the Deceased was subject during life, were passed away and closed in their shrines, when the spirit departed from the body. Between the embalmer Anubis, and Anubis introducing into the place of judgment the person of the Deceased, are four youths, bearing food and flowers towards the Hall of Judgment. These are the offerings made to the divinity by the friends and relations of the Deceased, for the safe conduct of the soul, through the various trials it will have to sustain in its progress, through Amenti (Hades)—or they are to represent, that the Deceased during his life reverenced the gods and made offerings at their shrines. The Deceased, attended by Anubis, stands at a distance from the throne of the Judge, at the threshold of the Hall of Judgment, with elevated arms, in the prescribed position of one in the presence of Majesty. Next, on an altar,. sits the Female Hippopotamus, her head decorated with the Feathers of Truth, and in her paw the pointed knife. This large-jawed monster is in some of these significant pictures called the Devourer. (See No. 175.) Then follows the ceremony of weighing the heart or soul of the Deceased, which is supposed to be contained in, or represented by the heart-shaped vase placed in one scale, while in the other is the counterpoise, an image of Truth. On the side of the heart stands Anubis, and on the other side, the side of the weight, the god Ra. Both these divinities are employed like counsel, on opposite sides, addressing the Jury, (the forty-two or thirty-six assessors, who do not appear in this picture) or what is analagous thereto, in adjusting the Balance which is to decide on the future condition of the soul of the Deceased. Placed in artistic antagonism to the figure of the Devourer, on an altar, is a Bird with a Human Head, (*Ba*, a personification of the soul of deceased), with out-stretched arms, as if in adoration, or supplication, or asserting its innocence;—for in the more ancient pictures on this subject, the Deceased is represented standing at the entrance of the Hall of Judgment, making the Negative

Confession, declaring that he was not guilty of any of the 42 or 36 crimes personified by the like number of figures, usually placed in one or two rows in the Hall of Judgment. Finally, Anubis appears again as the Faithful Guardian (φυλαξ) of the dead, ushering into the presence of the dread judge, Osiris, or as here, Osiris Ra, the now justified (or *mummified*) person of the Deceased. Behind the throne of the judge stands Isis and Horus. It will be observed that in this judgment scene, the god Thoth (who usually appears in the more ancient pictures as the Recorder of the Judgment of the Balance) is wanting, and that only two active, and apparently antagonistic principles are recognized. The hieroglyphic inscription over the figure consists of an address to the infernal deities of the Nome of the Deceased with a prayer for assistance in his numerous transformations. (Respecting Osiris, refer to Nos. 3, 14, 56, &c. For Isis, see No. 307, &c. For Nephthys, see No. 183. For Anubis, see No. 168, &c.

345. Fragments of Papyrus, on both sides of which is some Greek writing 5 inches high and 8 wide. In the same frame there is another fragment $9\frac{1}{2}$ wide and 5 high, with sentences in Enchorial on both sides the sheet.

346. Frame containing Three Fragments of Papyrus, viz.:—The upper part of an Illuminated Ritual in Hieratic, 11 inches wide, but irregular in shape. A nearly square piece with Enchorial writing 7 inches by six. And a fragment 3 by $3\frac{1}{2}$.

347. Papyrus, 17 high, $7\frac{1}{4}$ wide, in Coptic running hand, with short deed of gift, made by some person to the Monastery of St. Phœbamon, of Djeme. Probably the name of the donor and of the witnesses to the gift were added. The dialect in which this document is written is declared by Mr. G. W. Goodwin to be Sahidic (Ancient Coptic of the Theban Dialect) but with some unusual or corrupt modes of spelling. —Several words occur which are not contained in the Coptic Lexicons, and of which it is not easy to guess the meaning. The deed may be thus translated: "In the name of God. Imprimis, after this I give the "kathem" and the "baimau" and the "hee" of iron and the "baienhe" of the house which is towards the canal (?) to the south, (?) I give them every one to the holy Father Phœbamon of Mount Djeme. And may the Father and the Son and the Holy Spirit be witnesses to this deed, and whosoever shall oppose it, let him be under a curse accordingly." The date of this deed is probably of the 9th century.

348. Two Fragments of Papyrus containing Coptic inscriptions. (*a*) This fragment has formed the end of a deed. It contains merely the signature of the notary who drew the deed.

Δι μοῦ πσευ κωζ εσκατω

(*b*) Fragment from the end of a deed, containing little more than the signatures of the witnesses. Mr. G. W. Goodwin explains this fragment as follows: The name of the city, or name of ερμοντ (Hermonthis) occurs. The following names of witnesses occur:—"Seroute, the son of Psimo;" "Abraam, the son of Demetrius," who also signs the name of another person,

"because he did not know how to write;" Dioscurus, the son of Smo, deceased (*μακαριος*);" "Klautius (*i.e.* Claudius), the son of Stephanus," deceased; and "Demetrius, the son of Pmai," who also signs for another person who does not know how to write.

349. Piece of Linen, of fine texture, of the *extraordinary length of* 78 *feet* 4 *inches*; 3 feet 9 inches in width, to which must be added $1\frac{1}{2}$ inch, the width of a fringe woven into one edge, the whole length of the piece. At 25 feet from one end is one line of Hieratic writing, beginning from the fringe, and extending for $7\frac{1}{2}$ inches towards the opposite edge. This inscription bears the name of the person "Ra-skote-p-het man," born of Anta-m-nofre deceased, or justified. The remaining few characters are not legible. According to Mr. Heath, *this piece of linen is of the date of Amen-m-ha I.* (B.C. 2100?) *one hundred years before Abraham.*

350. Linen, of various textures; (*a*) 16ft. 12 inches long, 4ft. 6 inches wide, $2\frac{1}{2}$ inches fringe. (*b*) 10ft. 3 inches long, 3ft. 6 inches wide. (*c*) 10ft. long, 3ft. 8 inches wide, 1 inch fringe. (*d*) 6ft. 2 inches long, 4ft. 2 inches wide, 2 inches fringe. The name of the original owner has been written in the corner, but is so faded as to be scarcely legible.

351. An entire and perfect Tunic or Shirt, of moderately fine cloth. Its dimensions are 4ft. 3 inches wide, 4ft. 8 inches long. The aperture for the head, 6 inches diameter. In this dress the two sides were sewn up to within 7 inches of the top, to allow the arms to come through. It will be observed that the hole for the head is entirely in the front. The remarkable part is the smallness of this aperture for the head, particularly with the abundant mass of hair that Egyptians are represented as wearing, except the sacerdotal class, who were shorn. It is therefore only reasonable to conclude that the garment once belonged to a man of that class.

352. Six Bronze Figures of Osiris, all of them about three inches in height. The larger has the disk surmounting the cap, the smaller a loop attached to the left ankle. Bronze, rude work.

353. Figure of a god Sitting with a Triple Crown on his Head. This is a bronze much injured by incrustation. Has been described as "Atmoo," or Atum, but is (more probably) Pa-Neb-Ta, the Lord of this World, the Son of Horus. See Bunsen's Ideographics, No. 101, and the Sarcophagus of the Queen of Amosis, in the British Museum.

354. A beautiful specimen of the Uræus, or Royal Asp (Ketbi), with the disk on its head, as worn on the forehead of the ancient Egyptian monarchs. It is made of bronze; has been inlaid with coloured enamel, a portion of which only remains, and was originally gilt. (See No. 41). The snake represented is the *Vipera Haje*, of Dandin, a noxious serpent celebrated as the Instrument of Death, by which Cleopatra (the last of the Ptolemaic Dynasty) is said to have terminated her existence. It is closely allied to the *Cobra di Capello*, of India; the chief apparent difference being its want of the singular yellow mark at the back of the neck, from

which the latter species derives its name. The Ancient Egyptians made the Asp a Symbol of Divinity and of Royalty. This serpent is still worshipped in India, and some parts of Africa.

355. Chapter 80, of the Book of the Dead. The Chapter on undergoing transformation into a deity who throws a ray into the path of darkness. This version has been translated, and found to vary somewhat from the published edition. It begins, "I am the dark zone of Oannes, a bright ray unto the watchman, &c."

356. Chapter 54, of the Book of the Dead. The Chapter on giving breath to so and so in Purgatory. Spoken by the Deceased. "O Atum grant me the pleasant breath of your nostrils. I am the egg of Nagagul. I wait on the great egg which Seb (Chronos) laid on the earth—it quickens. I quicken in my turn—it lives—I live in my turn, and have the command of breath." The inscriptions B. and C. are invocations to different deities.

357. Portions probably of the 15th Chapter, of the Book of the Dead.

358. Part of the 145th Chapter, of the Book of the Dead. In this Chapter the Deceased after many wanderings is supposed to arrive at the portals of the Fields of Aneru near the temple of Osiris at Memphis. He contemplates the twenty-one gates thereof, each guarded by a deity. He goes the circuit of them and reads the name of each gate and each guardian deity.

359. Fragments of the Ritual. (A) is part of the same subject as No. 358. (B) consists of the naming by Deceased of the different parts of the barque in which he pays a visit to his Father Osiris. In (C) the enigmatical letters, spread out to such a distance, are only the names of Deceased and his mother. It would appear that the Deceased was *Hemut Unnu*.

360. Fragments of the Ritual, or Book of the Dead; no headings.

361. Fragments of Chapter 84, in the Ritual. "The Chapter on the Manifestation into Light. The first rank thereof."

362. Chapter 71 of the Ritual. Chapter on Manifestation. On repelling hostility, and on not allowing so and so while in Purgatory to have his soul healed in Tasor. It begins thus:—"Saith the Osirian *Hemut Unnu* deceased. O Hawk manifested in Primeval Water, Lord of the Flood;—O Great Cow, I am healed as thou too thyself wert healed;—I arise, I gird me, I soar over the earth, may my Lord love me pre-eminently, &c., &c." This Chapter declares that "Flames of Fire rest upon the Wicked," and that "quivering hearts are to be scorched on the Brazier at the Lake of Fire." Note:—The Great Cow here apostrophized is readily identified with "*Mut*," or "*Muth*" (the "Mother"—the "Mistress of Darkness") the Temple Consort of Khem. She is also identified, yet more closely, with *Neith*—a further developement of the Conceptive Element,—one of whose chief names was "The Cow." The Cow was also the Chief Type of *Hathor* (Daughter of Ra or Helios, tho Son of Neith) a yet further developement of that Element. When *Isis* came to be treated at the *last* developement of the same Element, the Cow, of course, became her Principal Emblem. Isis, and her Female Prototypes, represented Nature,

in contradistinction to God. The far-famed and highly suggestive inscription over the Shrine of *Neith* at Sais, was: "*I am all that was, and is, and is to be; no mortal hath lifted up my veil, and the Fruit that I bore is Helios.*" (See Plutarchus, De Iside et Osiride, Cap. IX.; Clemens Alexandrinus, Strom: Lib. V., pagina 155; Proclus, Lib. I., in Timæum. p. 30, etc.)

363. Names of Deities, Things, and Places, on a Mummy Swathe.

364. Chapters 51 and 52 of the Book of the Dead. Chapter 51. The chapter on not going into the refectory, in Purgatory. "Saith the Osirian *Hemut Unnu* deceased, This fish, this fish, I cannot eat it, this rotten fish, I cannot eat it. My mind is made up, I will not sniff it. I will not lift it with my arms, I will not approach it with the soles of my feet." Chapter 52. The chapter on not eating rottenness in Purgatory. "Saith the Osirian *Hemut Unnu* deceased, This fish, this fish, I cannot eat it; this rotten fish, I cannot eat it. Don't alarm yourselves, it sticks in my gizzard. I will not lift it with my arms, &c., &c." The chapter ends with an expression of supreme content and celestial repose: "I am enlarged; I am widened. I have run my course; I sit in the place I prefer." On the Inscribed Bandages, here displayed, the Great Serpent, (or Apophis, &c.) stabbed, or pinned down, by Horus, appears twice. The "Injurer of Osiris" is represented in the same manner in No. 23. The Myth of the Strife between Horus and Seth, or Typhon, is at least as old as the XIX. Dynasty. It is considered by some to be alluded to in the Book of Job, 26th chapter, 13th verse (LXX. Version); and again in Isaiah, XXVII., 1.

365. Part of the 84th Chapter of the Ritual The chapter on undergoing transmigration into the form of a stork. In this wild rhapsody the soul of the Deceased is supposed to be addressing the brazen image of a stork. It begins: "Strong is the metal in the section of their heads, &c."

366. Passages from the Ritual. (A) is from chapter 23 and 24. (B) is from chapter 12. (C) gives the names of the four oars of the sun in chapter 148. Chapter 12 is very short: "I adore thee O Sun, the guide through the mysteries of the House of Glory, into this arc of Seb, (Chronos) into this Balance of Ra which is balanced with Truth daily, grant that I may glide along the earth and be a director." The 24th is the chapter on taking food to every body in Purgatory: "Says the deceased *Hemut Unnu*, son of Per-het, I am Kheper (the creator) who created himself from the body of his mother, who fulfilled the wishes of the inhabitants of the Primæval Water, and imported the Phœnix to the companions of the deities named the Forerunners [Thoth and Atum]. Then I gathered together food here in every spot where it exists, for every individual who existed there, prowling like cats awaiting the light of Mu. Do thou therefore, O Osirian *Hemut Unnu*, deceased, son of Per-het deceased bring out the boat and engrave the oar blades for thy forward course to Aat-n-Huh in Purgatory, and do thou collect the food shot into every corner therein, for every individual existing there, prowling like cats awaiting for the light, &c., &c."

367. CHAPTER 26 OF THE RITUAL. The chapter on giving a person his heart in Purgatory. "Spoken by the Osirian, &c. My heart is given me in the chamber of hearts; my heart is given me in the chamber of hearts; my heart is given me, it is at rest within me. Nothing now but to eat food in the chamber of Osiris, in this Region of the East—a cargo full of it. Nothing now prevents me from thinking with thee. My mouth is given me to speak with, and my feet to walk with; my arms are given me to overthrow my accusers. Open to me O doors of Heaven. I pass Seb (Chronos) the leader of the gods. Ourti opens my eyes, the Shop (?) raises my arms, and Anubis tattoos the legs, which extend to him. I stand erect with Pasht, Heaven opens to me, I give my orders in *Ha-ka-Ptah.* [*The name for Memphis the original of "E-gy-pt"—means the Hall of the form of Ptah.*] I think with my heart, I am strong with my heart, I am strong with my arms, I am strong with my legs, my mouth is of pleasing form. My soul is not kept asunder from my body in the Abodes of Glory in the West."

368. CHAPTER 68 OF THE RITUAL. The Chapter on manifestation in daylight. This Chapter begins as follows:—"The Osirian *Hemut Unnu* deceased has opened the doors of Heaven. I open the doors of Earth, the bolts of Seb are withdrawn, the upper temple opens into sight, the Osirian Hemut Unnu deceased approaches. I am the Royal Bondsman of the Deity "Lovely Arm," who carries the arrow that reaches to the earth. The Osirian Hemut Unnu, deceased, opens carefully and passes out carefully, the Osirian Hemut Unnu, deceased, appears in any place he chooses, he is potent with his heart, he is potent with his arms, he is potent with meat, he is potent with drink, he is potent with drink offerings, he is potent with libations, he is potent with what he does in purgatory, he is potent with the excursions he undertakes on to earth, he is so far born that the Osirian Hemut Unnu deceased may say he lives spiritually by the Bread of Seb (Chronos) etc., etc." Respecting the bread of Seb refer to the ancient Hebrew Book "Midrash Coheleth," quoted by Cardinal Wiseman, in his Lectures on the Catholic Church, vol. II., p. 141.

369. FRAGMENTS FROM THE RITUAL. (B) belongs to a different linen to the foregoing, as it contains the words:—"O Thoth justify Osiris against his enemies, justify the Osirian *Pet-Atum.*" (C) contains the 73rd Chapter. The chapter on climbing into Amenti, the Land of the West (or the Future World) on the day of climbing into the *Amhet, (some place or building.)* "Saith the Osirian *Hemut Unnu* deceased. O Spirit of the Great Rams, let me approach, let me see; let me climb the House of Glory, let me see my Father Osiris, I have passed through the darkness to my Father Osiris, I am one who loves him, &c., &c."

370. CHAPTER 17 OF THE BOOK OF THE DEAD. This Chapter is a long one, and immediately preceding this portion of it occurs the curious and important allusion the "Fall of Satan." It is well known that we derive many of our notions on this point from Milton, rather than from the Bible. This Book of the Dead, or "Ritual," existed hundreds of years before Moses, the tradition of the

imaginary fall of Satan previons to Man's creation having been apparently handed down to us from this heathen source. In line 54 of this chapter we read as follows:—"*This is Saham the Injurer of Osiris. Others say, This is the Serpent who used to be at the very head of Righteousness. Others say, This is the Hawk who used to be among the heads. He was the First in Righteousness and afterwards in Wickedness. He caused Wickedness to make Righteousness succumb.* Others say, This is Horus worshipped in Sichomp. Others say, These be Thoth and good Atum son of Milt, the Harbinger Gods who pull away the Sacrifices from the enemies of the Legitimate God. Oh save ye the Deceased Justified Osirian from the watchers and the pullers, from the second rates and the first rates, from disease and injury. May they never be discovered lying in wait against the Osirian, may they never prevail over me, *may I never fall into their flames*, for I am aware of them, I am aware of the name of this Mazd among them in the Dwelling of Osiris, with a dart in his hand, invisible, wandering upon the earth in fiery flame, whose measure Hapi has written. Never has the Deceased Justified Osirian *Hemut Unnu* seen such healthy exercise on the earth with Ra, nor such pleasant rest with Osiris. My dinners there cannot be exceeded in daintinesses even because he is a servant of the True God, in the ordinances of the Creator. The Osirian *Hemut Unnu* deceased soars like a hawk, and swills like a goose, and like Nahvek he will never be destroyed." EXPLANATION.—"This is Anubis. This is Horus, worshipped in Sichomp. Others say, this is Horus of the (grove?); others say, the Harbinger Gods who keep off the enemies of the True God from him. Others say, this is Horjennu, of the (grove.) Let them not toss me therein, let me not go near their horns." EXPLANATION.—"These dishes of exceeding daintiness signify, the image here of Ra, with the image of the Eye of Horus. *O Lord of the Palace, Captain of the Gods, save thou the Osirian, Hemut Unnu deceased from this Divinity therein, in the form of a* CAT, *with the brows like mankind, who feeds upon the Damned. This circuit of the Lake of Fire devours the body, pierces the heart, and tears corpses in a way that never was seen, the explanation whereof is—Its name is Devourer of myriads of years, and it is at the lake in Phœnicia, which is hard by the Lake of Fire, in Emperoft* ("*the desert.*")

371. 19TH CHAPTER OF THE RITUAL. The chapter on the Flowers of Justification (probably a crown of flowers). "Saith the Osirian *Hemet Unnu* deceased, Thy Father Atum presents to thee on a salver this beautiful coronet of justification for this living forehead, dear to the ever-living gods. Osiris, Lord of Amenti, justifies thee against thy enemies. Thy father Seb (Chronos) orders for thee all his joints of meat. May Hor-si-esis, Son of Osiris, honour thee on the throne of the Father—Ra the Sun—to overthrow thine enemies, etc., etc." The chapter repeats the justifications in the different chief regions of Egypt on different chief festivals, and ends with the usual promises that if the chapter be chanted, and the proper offerings made for the dead, the result shall be satisfactory to the soul of the Deceased. NOTE.—The Temple Consort of the abovementioned *Seb* (or Chronos) was *Nutpe*, or

(as the Greeks called her) Rhea. The Symbol of Seb (or Chronos) was the Star.

372. Vignettes. (B) belongs apparently to Chapter 110 where the Deceased is represented reaping gigantic corn in the Fields of Aneru, near Memphis. (A) is the beginning of Chapter 83. The Chapter on Transformation into a *bennu*—a long legged bird, stork, or phœnix. "Saith the Osirian *Hemut Unnu* deceased, I fly among the circle of gods, I am born like Kheper [the Beetle, or Creator], I grow like the flowers, I am initiated like the mysteries, etc., etc."

373. Fragments. The writing is in a linear hieroglyphic which stands half-way between Hieroplyphics and Hieratic.

374. Chapter of the Ritual on giving so and so his heart in Purgatory.

375. Fragments belonging to the Long Papyrus, No. 94.

376. Chapters 21 and 22 are on the same subject,—the restoring to so and so of his mouth in Purgatory. Chapter 21 begins thus: "Saith the Osirian *Hemut Unnu* deceased. Turn thy face, O Osiris, lord of the flash of light in the palace of darkness of the nightly vault! I approach thee, I am glorified, I wash my hands in thy presence, etc." The 22nd Chapter begins thus: "Saith the Osirian *Hemut Unnu* deceased—I shine like the egg in the Land of Mystery—my mouth is restored to me and I speak with it—I am in presence of the Great Pioneers, in presence of the Great God of the House of Glory, etc., etc."

377. Fragment of the Ritual. Belongs to same person as No. 341.

378. Fragments of the Ritual. (A) and (D) belong to Chapter 15, (B) and (C) to Chapter 148. In (D) in the first picture, the Deceased is sitting in the barque of the sun during his daily journey; in the second the sun has just sunk beneath the horizon; and in the third the Deceased gets on shore to get his supper, which is seen on the altar table. Chapter 148 is also connected with the Worship of the Sun and very likely may have come next to Chapter 15. The picture represents the four oars of the north, south, east, and west quarters of the heavens—also the Seven Kine of the Sun. (See Genesis XLI., 2, 3, 4-18.)

379. This Fragment of the Ritual deserves notice as the *beginning* of the passages of which this collection contains so many pieces. The person who pasted them on to the board has inverted their proper order. (B) is the first chapter of the Book of the Dead. It begins: "Hail Osiris, Bull of the West, with Thoth Eternal King. I am the great deity in his ark; I have contended for thee; I am one among the crown of deities, the Kingly Pioneers."

380. Fragments of the addresses to the different Halls in Purgatory with their presiding deities.

381. Fragments of the Ritual. No headings to these fragments. The same may be said of 382.

382. 13th Chapter of the Book of the Dead. The 13th is the chapter on locomotion after being manifested, and it is ordered to be chanted over an ornament of some textile material inserted into the right ear of the mummy, and on which the name of the

deceased is written on the day of his embalming. The words are, "I move like the Hawk, I am manifested like the Phœnix—like the Morning Star. I have run the race. I adore the Sun in the beautiful West. I stroke the locks of Osiris, *I fondle the Cats of Horus*, I have run the race, I adore Osiris."

383. The 14th Chapter of the Ritual. The Chapter on destroying the vermin in the heart of the Deceased. "Saith he—I turn towards thee, O coming opportunity, in all mysteries—May the deceased Osirian *Hemut Unnu*, son of Perhet deceased, repeat these words rightly—may no god of vermin fill him with filth—let him repel it with all his force—verily I, the god Sam (Saham?) have repelled mishaps and stumbling-blocks from him. Verily Anubis repels misfortune from thee, thou art with the God of Peace in his own abode—mayest thou have thy offerings and live with him. May the deceased Osirian Hemut Unnu live with Him. May He destroy all the vermin in his heart." If "Sam" means *Saham*, this aspiration must be addressed to Apophis or Typhon. (See 370.) Perhaps Seb (Chronos) is here referred to.

384. Fragments of the 18th Chapter of the Ritual. This chapter is divided into ten sections, each relating to the justification of the Deceased after death in different parts of Egypt. Thoth is requested in each case to justify the Deceased as he justified the god Osiris.

385. Fragments of the Book of the Dead.

386. The 7th or 9th and other early Chapters of the Book of the Dead. The Deceased, in the great majority of these Fragments, is named *Hemut Unnu* (the duckling is perceived), son of Per-het (open-heart).

387. Chapter 57th of the Book of the Dead. The Chapter on the blast of wind contending with the waters in Purgatory. In this Chapter, the goddess Saf erects at last a shelter for the Deceased, and the god Num fixes it on its foundations. (For the goddess *Saf*, or Safre, see No. 195.) When the wind is North, Deceased sits on the South, when the wind is South, Deceased sits on the North, and so on for the other quarters; at last, he contracts his eyebrows over his nose, and makes a rush to a more eligible spot. The God *Num*, here mentioned, appears to be the same as Num, Nu, Kneph, or Chnubis—the Ram-Headed God of the Thebaid, or Upper Egypt. Num has been supposed to be a deification of Noah. He is one of the Gods of the First Order in Egyptian Cosmogomy. The name of his consort is Ank, or Anuke; which is *Hestia*. Sometimes *Hek*, the Frog-headed Goddess, appears as Num's Temple Consort. The Goddess *Seti* (Hera or Juno) is also sometimes so honored. Num is sometimes confounded with Amen or Amun—the Primæval Deity, the "*God Who Conceals Himself*;" *Amen* signifying to conceal. *Originally*, however, Num was distinguished from Amun, and appears as a subsequent developement. Amun is said to have revealed himself to his eldest son Khunsu (the Egyptian Hercules) in the guise of a *Ram*, which, thereafter, became his Emblem as Amun-Ra. In the XVIII Dynasty, 1500 B.C., the Temple Worship of Amun-Ra was abolished, and his images broken. See No. 15.

One account states that *Bai* (the Egyptian for a he-goat) was taken phonetically to stand for "Bai," the Soul or Spirit. "Knēph," one of the names of Num, signifies *Spirit.* Num is the Primæval Creator. The worship of Num was universal in Ethiopia. The colour of the body of Amun was *blue ;* that of Num,—*green.*

388. Large Piece of Papyrus, bearing a fragmentary inscription written with a brush, in Arabic characters, nearly of the Cufic form—The upper line is clearly the "Bis-m-allah," in "the name of God;" and below, the first clause of the profession of faith of the Mohammedans, "La illah ila Allah."—"There is no divinity but God." The piece of papyrus is 14½ inches high, and 9½ inches wide. There is scarcely any evidence of the papyrus having been used previously, by the Ancient Egyptians.

389. Portion of Chapters from 32nd to 36th of the Book of the Dead.

390. Fragments concerning libation, of a similar character to those in 376.

391. Chapters 41 and 42 of the Ritual. On repelling (some kind of reptile), from so and so in Purgatory. "Spoken by the Osirian *Hemu Unnu* deceased son of Perhet. Osiris Uonofer (*i.e.* the Good) with Atum shines upon Mu and Tefnu, he opens the House of Glory in the horizon and the odour thereof comes out, etc." The Vignettes of this, and other portions of the papyrus of Hemut Unnu, are generally different from the edition of the Book of the Dead, published by Lepsius.

392. Part of the 71st Chapter of the Ritual.

393. Chapter 31 or 32 of the Book of the Dead.

394. Fragments of the Ritual, without any heading.

395. The 45th Chapter of the Book of the Dead. The Chapter (B) on not relieving the bowels in Purgatory! "Saith the deceased *Hemut Unnu* son of Perhet, I repose, I repose on Osiris, I rest my arms on Osiris; He has no rest, he cannot relieve his bowels; he cannot, &c., &c. Oh! cause ye the deceased Osirian, to assist his Father Osiris." N.B.—(A) is a part of Chapter 18th, mentioned in No. 384.

396. Fragments of the Book of the Dead. C joins on at the right hand of (A) in No. 395. There is no heading to these fragments. An adoration of Atum and Kheper, reminds us of Chapter 139; while the statements that they shine, like the Phœnix in the temple of the Phœnix in Heliopolis, is a parallel passage to Chapter 140. But the remaining portions differ.

397. Large Fragment of the Book of the Dead, without any heading.

398. The Chapter on Drinking Water in Purgatory.

399. Fragments of the Book of the Dead.

400. Fragments of the Book of the Dead.

401. Fragments of the Book of the Dead.

402. Fragment of the First Chapter of the Ritual, or Book of the

Dead, in a bold, Enchorial or Demotic hand-writing. This fragment is accompanied by an Outline Illustration, representing the Lady for whom it was written, worshipping in the House of Horus-Ra, before whose image are five lines of hieroglyphics; the last [over the head of the lady] containing the name of the Deceased. The papyrus is of a dark brown color, 1-foot 10-in. long, and 10 inches wide. "Adoration of Horus-Ra, by the Osirian lady, the House owner, the Sistrum player, *Maut-m-Heb*, deceased."

403 Portion of the Front of a Cedar Mummy Case, bearing three columns of hieroglyphics, cut with a sharp chisel-shaped instrument. The style of the hieroglyphics, and the form of the case, make it probable that it is of the time of the Ptolemies. The cedar-wood retains its odour, and is probably from the Forest of Lebanon. Single block, 3 feet 6 inches high, $2\frac{5}{8}$ inches thick. The translation of the hieroglyphics is given by the Rev. D. I. Heath, as follows:—"The words of the Osirian Petosiris deceased. Hail, ye Lords of the Double Truth, ye spotless ones who exist for ever and ever! Come forth to help me, that I may prevail by your assistance, that I may profit by your splendour, Give me a position in this land; allow me to take my food there; allow me to plough there, because—" (Here the inscription breaks off.) This beautiful fragment is mounted on a handsome stand of Australian Cedar.

404. Similar Portion of a Mummy Case, also bearing three columns of hieroglyphics, sketched out with an instrument of the gouge form. This is also of Lebanon Cedar, and of the same period as the last, and of the like dimensions. It has also been adapted to a pedestal, composed of Cedar of Australia. Its inscription runs as follows:—"The words of the Osirian *Horut*, deceased, aspiring after Truth, son of the lady Tet, deceased. Hail, Terminal Gods, ye spotless ones, who live for ever, world without end! Assist ye me in the gulf; light me with your rays; torment me not. Let me rise with your risings; let me sit in a place of quietude, in the Land of this Double Truth; restore me my mouth, that I may speak with it; grant me the favour of your countenance. I read you; I read your names; I read the name of this God."

405. Tablet of Stone of the usual form, bearing two royal names, that of Amunothph II., and that of a queen. Above is the Winged Globe, and some lines of hieroglyphics; below are the figures of a man and woman. It has been supposed by some that this tablet is a modern forgery; and by a European artist not very conversant with Egyptian art. It is, moreover, carved out of a fine limestone, of a quality that is not to be found in the Valley of the Nile. (Joseph Bonomi.) The Tablet is $10\frac{1}{4}$ inches high, and 8 inches wide. The hieroglyphics have been translated by the Rev. D. I. Heath, as follows:—Adoration of the deceased monarch, Amunothph II [about B. C. 1450], by a "Divine Wife." named Nofer Ateri. "Peace offering to the good deity, the Balancer of the Land, from the divine wife of Pet-Nofer, deceased. Says she, 'Hail, O venerable God.'" It has been remarked that if the

supposed forger was not himself conversant with the Language of Ancient Egypt he must have copied his inscription from some authentic source.

406. Vase, in Coarse Red Earth, with the Figure of Typhon impressed on it. The foot of this vase is square, and the front of it has been made smooth, and certain doubtful hieroglyphics are cut in it. The figure of Typhon is certainly pressed out of a mould made on an antique figure. It is about 4 inches high. (For Typhon, see No. 134 and No. 155).

407. A Front View of the Head of Osiris, on Canvass, the size of life, drawn in a black outline, filled up with paint. This formed part of the winding-sheet of a mummy, of the Roman period. The ears are remarkably small, and placed even higher than is usual in Egyptian figures. The fragment of canvass is about 1 foot 5 inches high, and 1 foot 2 inches wide.

408. Two solid pieces of Papyrus;—the longest, 9 inches long, and 1½ inches wide. Composed apparently of fragments of Demotic Papyri, pasted together and secured at the two ends by a lump of coarse bread, on which, while soft, an impression from an oval seal was made. The shorter Papyrus (7 inches long), is composed of a solid piece of the stalk of the papyrus, flattened and sealed at the two ends like the other, with an impression of the same seal. The seal seems to have been dipped in a blue liquid, in order that it should be easily released from the soft bread, and likewise to colour the impression. These sticks of papyrus were for the purpose of giving solidity to small volumes of manuscript, round which they were rolled. The word "volume," derived from the Latin, *volvere*, to roll, is still retained in our language to signify a book, although books have long since ceased to be made in the form of a roll.

409. Bronze Figure of the Goddess Pasht, four inches high, very much corroded. Has apparently been subjected to the action of fire. Pasht, or Pecht, was the Goddess of Bubastis or Pibeseth. She is called *Mer-Ptah*, the Beloved of Ptah, and the "Mistress of Memphis." Pasht is generally looked upon as the daughter of Ra. The Greeks called her Artemis. See Nos. 30, and 423.

410. Coarse Porcelain Osiride Figure, four inches high.

411. Small Bronze Figure of Osiris with two loops, one lateral, and the other at the back. Note.—Respecting Osiris, here represented, it is not uninteresting to observe that from his title "Rho-ta-Amenti" (King of Hades) came the Greek Name and Mythical Personage, *Rhadamanthus*.

412. Osiride Figure in Bronze, of very rude workmanship. Five inches high.

413. Upper Portion of Bronze Male Figure (Egyptian). Four inches high. Much corroded.

414. Figure of a Head Rest, or Pillow. One inch high. (See No. 179.)

415. Osiride Figure of Porcelain. No inscription. Four inches high.

416. Osiride Figure of Porcelain. Bearing an inscription. Four inches high.

417. Osiride Figure of Porcelain (with an inscription). Four inches high.

418. Small Osiride Figure. Two inches and a-half high.

419. Osiride Figure in Porcelain. Three inches high.

420. Small Osiride Figure, in Bronze. Two inches high.

421. Small Osiride Figure, in Blue Porcelain. Two inches high.

422. Common Osiride Figure, made of black clay with black glaze. Exhibits rude traces of inscription, and is about six inches high.

423. Bronze Figure of Pasht, much corroded. Apparently once subjected to the action of great heat. Pasht was one of the Early Forms of Isis. Isis was personified as *Neith* (the Mother of Ra) in Lower Egypt; as *Hathor* (the Daughter of Ra), whose Symbol was a Cow, in Upper Egypt; as *Pasht* (the Cat-Headed Goddess) in Lower Egypt; and as *Ma* ("Truth," with an Ostrich Feather) also in Lower Egypt.

424. Portion of Roman Tessellated Pavement from the City of Nicopolis — the City of Victory — about two miles from Alexandria. That City was erected by Augustus Cæsar, to commemorate the Naval Victory gained by him off the Promontory of Actium (*hodie* Cape Fingalo) over Mark Antony and Cleopatra, in the Roman Era, 723; that is about thirty years before Christ.

425 Ancient Egyptian Skull, with portion of the resinous substance with which it was once enveloped, yet within the cavity. From the Burial Place of Sakkara, near Memphis.

426. Osiride Figure of Porcelain, 4 inches high.

427. Ancient Bronze Sistrum, with four transverse bars, surmounted by the figure of a cat. Length, about 9 inches. This mystical instrument was a species of timbrel used by the Ancient Egyptians in the Mysteries of Isis (just as the cymbal was in those of Cybele) for the purpose of making a sonorous noise in their temples, and during their processions. The Cat (*Ælurus*) was an animal sacred to Isis. (See No. 30.) The four bars of the Sistrum represent the four elements—Earth, Water, Fire, and Air. (See Montfaucon's Antiquities Volume II., pages 287, 293, 309, 310, &c.) The Sistrum, (as a symbol) sometimes stands for religious exercises, or devotional acts.—See No. 344.

428. Fragment of Sandstone, with incised hieroglyphics, from the Tombs at Ghizeh.

429. A Sacred Double Finger of Black Stone. Used for smoothing the Papyrus. A similar instrument is used for smoothing the *Tappa* in Polynesia.

430. Portion of Black Basaltic Stone, with incised hieroglyphics.

431. Portion of Coloured Sandstone, with inscription taken from the Grottoes of El Kab (the ancient Eleithyas, Upper Egypt) on the 23rd of December, 1856.

432. Fragments of Ancient Etruscan Armour; portion of belt, &c.

433. Etruscan Bronze Ladle with a Goose Head Handle.

434. Ferule of Bronze.

435. Bronze Kettle Handle, 2 inches long.

436. Bronze Kettle Handle, three inches long.

437. Handle of Kettle, with carved embossed ends. About eighteen inches in diameter. Bronze.

438. Ornamented Bronze Handle to Speculum.

439. Small Handle of a Bronze Vase, with curved ends. An inch and a-half in diameter.

440. Small Handle of Bronze Vessel, with portion of Bronze Vessel attached. Two inches in diameter.

441. Another Small Handle of Bronze Vase, with portion of Vessel attached. One inch in diameter.

442. Another Small Handle of Bronze Vase, with portion of Vessel attached. Same size as No. 441.

443. Etruscan Bronze Fibula or Clasp. Imperfect. Three inches in diameter.

444. Etruscan Bronze Fibula, two inches in diameter.

445. Etruscan Bronze Fibula.

446. Etruscan Bronze Fibula, one and a-half inches in diameter.

447. Etruscan Bronze Fibula, one inch in diameter.

448. Etruscan Bronze Fibula, two inches in diameter.

449. Perfect Bronze Fibula, Etruscan or Roman. About four inches long.

450. Bronze Fibula (also complete). About two inches and a-half long.

451. Bronze Fibula, imperfect.

452. Bronze Fibula, also imperfect.

453. Bronze Arrow Head, from Porto San Agosto in Umbria.

454. Bronze Surgical Instrument (?) from Porto San Agosto in Umbria.

455. Portion of Etruscan Belt, representing a dog, with a staple at the back of the head, from Porto San Agosto in Umbria.

456. Roman Bronze Bulla, with Chain attached. Object worn by Roman boys to avert the influence of what was called the Evil Eye. The *Uta*, or Pectoral Plate (Bunsen's Ideographics, No. 493) seems to have been worn for the same purpose by the Ancient Egyptians. See No. 80.

457. Etruscan Torque, about twelve inches long.

458. Fragment of a similar Torque, about one inch long.

459. Part of Bronze Wire Chain, about six inches long. This Chain evidently once served for a suspended lamp. It is precisely similar to the chains of a Lamp with three branches found at Pompeii, and now forming part of the Collection of Mr. John Disney. (See Museum Disneianum. Plate LXII.)

460. Portion of Bronze Pipe and Tap, from Pompeii, an ancient city near Mount Vesuvius in Italy.

461. An Oblong Roman Bronze Weight—*Quadrussis*. On the one side, in high relief, is the handle of a sword and the letter "R";

on the obverse, in lower relief, is a sword and the word "ROMANOS." See Nos. 1061 and 1241.

462. BRONZE PRINTING STAMP. This Interesting Object is about two inches long by rather less than an inch wide, and about the eighth of an inch thick. The letters are raised as in common type, and the rest of the metal cut away, forming a perfect stereotype: they are also reversed, so that when used the words would be in their proper positions, to be read from left to right. It was probably used for marking pieces of pottery, or perhaps for stamping bread. The inscription of this stamp (to the back of which a handle is attached) is to be read from the right to left—as follows:—

SYNTRO
PHI: M: C: S.

463. BRONZE PRINTING STAMP, similar to the preceding,—nearly two inches and-a-half long, one inch wide, and one-eighth of an inch thick. The inscription is as follows—read from right to left: QVOLLACI ITALICI.

464. BRONZE PRINTING STAMP of rude workmanship, with an inscription of four letters. Length, one inch and three-quarters; extreme width, one inch; thickness, one-sixteenth of an inch. A handle is attached to the back of the Stamp. The following is the inscription on the face of this Stamp: VIED.

465. BRONZE PLATE, two inches long, by one and a-half inch wide. On the one side of the plate are the letters R. R.; and on the other is the following inscription: L. PLANCVS. LF. COS. I.MP. ITER. DE. MANIB.

466. EAR-RING WITH A HUMAN HEAD IN ALTO RELIEVO. Of dark green stone. Attached is a small ring of fine gold.

467. BRONZE EAR-RING (?) OR OTHER ORNAMENT, with bust of beardless figure.

468. BRONZE BEE, OR WASP.

469. CIRCULAR BRONZE HANDLE.

470. BRONZE CELT, OR DOLABRA, $6\frac{1}{2}$ inches long, and $2\frac{1}{2}$ inches wide at the edge. It has a socket into which the handle was formerly fixed.

471. ANOTHER BRONZE CELT, OR CHIP AXE, of a similar description to the foregoing. 4 inches long.

472. ANOTHER BRONZE CELT, $4\frac{3}{4}$ inches long. The blade is widened outwards, in the shape of a fan.

473. BRONZE HANDLE WITH STAPLE.

474. BRONZE STRIGIL COMPLETE a scraper anciently used by the Romans for the purposes of a flesh brush after bathing.

475. PORTION OF ANOTHER STRIGIL—very much corroded.

476. ETRUSCAN BELL OF BRONZE.

477. FRAGMENT OF A ROMAN STRIGIL.

478. ROMAN KEY OF BRONZE.

479. ROMAN KEY OF BRONZE.

480. Small Bronze Ornament; probably portion of an earring.
481. Small Spatula,—possibly used for surgical purposes.
482. Two Small Bronze Weights.
483. Bronze Bell.
484. Bronze Bell.
485. Small Bronze Vessel.
486. Small Bronze Vessel.
487. Bronze Handle of Vase, with the head of a Female Figure in bold relief—crowned—with chaplet at point of attachment to vase.
488. Two Bronze Circular Plates; use unknown.
489. Bronze Head of Animal; probably that of a boar.
490. Articles in Bronze; probably used for combing wool or flax.
491. Small Fibula; imperfect.
492. Bronze Handle of Vase.
493. Bronze; seven inches long. Purpose unknown. Probably a mathematical instrument.
494. Bronze, of a similar description to the foregoing.
495. Bronze Female Foot; Votive.
496. Bronze Claw-foot, formed of two rams' heads.
497. Bronze Spur.
498. Bronze Plate with two Staples. Probably a portion of ancient armour.
499. Bronze Umbo of a Shield.
500. Small Bronze Rod, with twisted wire in the centre. Purpose unknown.
501. Two Circular Bronze Plates.
502. Etruscan Bronze Mirror, with handle. Perfect. On the Concave side, (which appears to have been originally gilt) is the embossed figure of the Etruscan Goddess *Mean*, winged, wearing a pileum on her head, and boots on her feet; but otherwise nude. Amongst the Deities of the Etruscans handed down to us, the Individual here represented is the most commonly found pourtrayed on these "dischi manubriati," that is:—Mirrors with handles, otherwise known as Mystical Glasses. The Etruscans called this deity "Mean," or the Goddess Mania, and the Latins and Greeks gave her the name of *Nemesis*,—Fortune, or Fate. She is occasionally represented with a sling in her hand. (Vide F. Inghirami's Monumenti per intelligenza della Storia della Toscana, page 11, plate IX.)
503. Another Etruscan Bronze Mirror, with a portion only of the handle remaining.
504. Another Similar Mirror, without a handle.
505. Another Mirror of the same description, without a handle.
506. Sundry Fragments of Etruscan and Roman Mirrors.
507. Small Bronze Head, in high relief.
508. Female Head in Bronze, high relief.

509. Bronze Head of a Man—probably Roman.

510. Bronze Claw.

511. Rude and Mutilated Bronze Figure of a Horse.

512. Two Calves' Heads in Bronze.

513. Bronze Female Face.

514. Curious Bronze Ornament.

515. Bronze Clawfoot, somewhat similar to No. 496.

516. Part of Bronze Style.

517. Two Armillæ.

518. Two Handles of Vases.

519. Object in Bronze, resembling the head of an adze, or the cross hilt of a dagger.

520. Richly Chased Handle of a large Bronze Vase, with two heart-shaped ears by which it seems to have been attached to the bowl. The ears are highly ornamented with two monstrous heads. The whole is about six inches wide, and five inches and a half high when standing on the two points. The vase to which this handle belonged must have been of a considerable size. It might have been the vessel for holding water to be sprinkled by the *aspergillum* alluded to by Dr. Smith *in Verbo* "Lustratio."

(From 521 to 540.) Nineteen Objects in Metal of various kinds.

541. Sundry Fragments of Bronze Plate, probably portion of ancient armour.

542. Bronze Mask of Human Head with Beardless Face (life size.) Consists of two metallic plates united in the centre by a *suture*—noticeable in the interior side, but not in front. The hair is cut square in front with curls over the forehead. The ears very prominent. Etrusco-Roman.

543. Bronze Head of Medusa, on circular plate, 2 feet 11 inches in circumference. The head stands in bold relief, and the hair is intertwined with snakes. Two wings appear on the top of the head. The recurved edges of the disk are lined with a band of ivy leaves. At the back is a transverse bar apparently serving for a handle, by which it was once carried, or from which it was once suspended.

544. Large Bronze Etruscan Pan, rather more than four feet in circumference, and with a rim three inches deep.

545. Etruscan Bronze Pan of thin plate, 2 feet 7 inches round—diameter 10 inches, having a handle terminating in a goose's head.

546. Etruscan Bronze Vessel, in the form of a Small Pail—very much corroded. Bears marks of having been anciently mended. Was dug up in the presence of the Prince of Canino, (Lucien Bonaparte) at Canino, in the Roman Campagna, in 1820. This is one of many objects in the *Nicholsonian Museum* illustrative of the high civilization anciently attained to by the Etruscans—a people of Northern Italy, of uncertain origin, who called themselves *Rasena*. They were conquered by the Romans. Their language became extinct

between the reign of Augustus and the time of the Emperor Julian, commonly called the Apostate. The Etruscans were celebrated for their pottery, and their skill as goldsmiths and workers in metal generally.

547. Bronze Dish. 24 inches in circumference, and 4 inches in depth. Imperfect.

548. Another Bronze Dish, 30 inches in circumference, with a rim two inches in depth. This was dug up in 1829, under the immediate inspection of Lucien Bonaparte, Prince of Canino, on his estate at Canino, on the borders of that part of Italy formerly known as "Tuscany." It comes from tombs of the Ancient Etruscans,—probably anterior to the foundation of Rome, and not much less than eight hundred years before Christ.

549. Bronze Dish, 38 inches in circumference, with a diameter of 12 inches. Defective.

550. Portion of Etruscan Bronze single-handled Vase, from Canino.

551. Etruscan Bronze Goblet, or Vase, about seven inches high; perforated by corrosion.

552. Another of similar form, six inches high, from Canino. Has marks of a handle.

553. Sacrificial Instrument, consisting of a handle 18 inches long, terminating in three branches, surmounted by a transverse bar, 7 inches long. Springing from the latter is another transverse bar one inch broad, at each end of which is a prolonged bar, in the form of a goose's head. Between these two extremities are six recurved points. It was probably used in Divination by Sacrifice—Ἱερομαντεια:—in which the entrails of birds, or rabbits, &c., were placed over the Fire on the Altar.

554. Remains of a Bronze Ladle, ten inches long, terminated by the recurved head of a goose.

555. Fragment of Bronze, six inches long. Apparently portion of a draped Female Figure. The outline folds are gracefully depicted.

556. Small Bronze, representing a human hand, grasping what appears to be meant for a Thunderbolt.

557. Five Pieces of Fresco Paintings from the tombs in Egypt.

558. Bronze Figure of Bull, 2 inches long. Imperfect.

559. Bronze Figure of Bull, 3 inches long; of rude workmanship.

560. Bronze Claw surmounted by human head bearded, with reversed wings; apparently one of the knobs of a pendant lamp.

561. Small Bronze Head of Female, 1 inch high.

562. Rude Outline of Figure cut in bronze plate; $2\frac{1}{2}$ inches high.

563. Small Bronze Figure of the Etruscan Minerva, 2 inches high; very rude. Wears a helmet.

564. Rude Figure, 2 inches high; with an aperture, formed by the left arm, from which it was apparently once suspended.

565. Female Bronze Figure, 3 inches high, holding in left hand a box (with lid open) and a patera.

566. Small figure, 1 inch high, the head surrounded by a disk; drapery suspended from left shoulder.

567. Male figure--probably that of an athlete—3 inches high (very archaic in form) with drapery over the left arm. There is a patera in the right hand.

568. Bronze Male Figure, 4 inches high, imperfect. Head and neck covered with a lion's skin, the other end of which is brought round under the left arm. In the right hand is an aperture, in which was originally fixed a spear.

569. Male Figure, six inches high, with helmet. Left arm and right leg wanting.

570. Fragment of a Bronze Figure, three inches high.

571. Figure of a Roman Soldier in Bronze, three inches and a-half in height.

572. Female Draped Figure in Bronze; right hand wanting.

573. Bronze Draped Figure, five inches high, with helmet.

574. Greek Bronze of Nude Figure, holding in the left hand a twisted snake.

575. Greek Bronze, six inches high; that of Hercules. Stands in an attitude of prayer, with a club in his right hand.

576. Small Bronze Figure, three inches high; right hand raised, and holding in the left, a napkin.

577. Small Bronze Figure, surmounting a style or pillar, with a loop formed by the left arm, and a second loop affixed to the head.

578. Small Bronze Figure, two inches high; legs and arms wanting.

579. Bronze Head of Jupiter.

580. Fine Grecian Bronze Head, with ivy leaves entwined around, in an excellent state of preservation. The features appear to be of the African, or Negro type. On the top of the head is a loop, or staple, apparently once used for suspending it.

581. Greek Bronze of Draped Female, holding a patera in the right hand.

582. Small Greek Bronze Vase, one inch and a-half high.

583. Small Bronze Head and forepart of a Lion.

584. Etruscan Bronze Athlete, four inches high.

585. Athlete, two and a half inches high,—right arm wanting.

586. Bronze Figure of Venus, nine inches high—found at Perugia.

587. Small Armless Figure, apparently that of a female; one inch and a half high.

588. Bronze Figure of a Female, six and a half inches high. Of an exceedingly rude and archaic form.

589. Bronze Figure of Ceres, with turretted head-dress, and holding on her left arm the Cornucopia. Four inches high.

590. Male Bronze Figure, two inches high; imperfect, and very rude.

591. Bronze Draped Figure, three inches high, crowned with ivy, and holding patera in right hand.

592. Bronze Figure, two inches high; subject unknown.

593. Large Bronze representing a snake; origin and purpose unknown.

594. Fragment of Roman Brick, with the Roman Eagle impressed.

595. A Hand Lamp of Baked Clay, impressed, on the upper part, with the representation of a leopard attacking a stag.

596. A similar Hand Lamp made of Baked Clay, impressed with the Male Lamb (signifying Christ) between two Dead Serpents—symbolical of the Past and Future. (See Didron's Christian Iconography.) This is obviously a Christian relic.

597. Another and similar Hand Lamp, impressed with the representation of an Angel, or Winged Genius. Also evidently Christian. The Winged Figure is probably intended for St. Michael, the Archangel, who was frequently thus represented by the Gnostics, and Earlier Oriental Christians. For the two Dead Serpents see "*Walsh's Essay on Coins, &c,*" page 46, plate No. 3; and Montfaucon's "*Antiquitata Explicata,*" Tom. II., Pars II., and Plate 156.

598. Another and similar Lamp, of larger size, impressed with the representation of Hercules killing the Hydra.

599 to 625 (inclusive). Small Lamps of Baked Clay, of various patterns, similar to the preceding.

626. Ancient Lachrymatory of Roman Glass, four inches high.

627. Small Lachrymatory of Roman Glass, two inches and a half high.

628. Another Glass Lachrymatory, of thicker and stronger make.

From 629 to 644 (inclusive). Lachrymatories of Baked Clay, of a shape similar to the three immediately preceding—Nos. 626, 627, and 628.

From 645 to 672 (inclusive). Unguentaria of different sizes—from eight to three inches high.

673. Small Figure of Baked Clay, four inches high; apparently that of a female. Mutilated.

674. Portion of another Figure of Baked Clay, sitting. Four inches high; much injured.

675. Curious Headless, Armless, and Footless Female Figure, made of Baked Clay,—of rude formation. A hole passes through the body, from one shoulder to the other, and likewise through the legs—indicating that the arms and lower portion of legs were formerly jointed, as are dolls in the present day.

676. Headless Male Figure, fully robed; of the same material as No. 675.

677. Small Headless Torso of nude Female. Made of Baked Clay; three inches high.

678. Female Figure of same material, robed; kneeling on one knee and putting up her hair.

679. Upper part of Female Figure, suckling her Infant. Same material, $3\frac{1}{2}$ inches high. Probably Etruscan.

680. Nude Male Figure of Baked Clay, $2\frac{1}{2}$ inches high.

681. Small Seated Female Figure of Baked Clay (much worn); three inches and a-half high.

682. Fine Head, apparently that of Jupiter, in Baked Clay. Four inches and a-half high.

683. Small Figure of a Woman, with an Infant at her Breast. Is seated on a cushion. Made of Baked Clay, and about three inches and a-half high. Probably Etruscan.

684. Figure of Robed Female, of same material, six inches high. Wears a curiously high head-dress.

685. Two small Cone-shaped Weights of Ancient Egypt, made of Baked Earth. Similar cones have been found in the Re-discovered Cities of Assyria. (See Layard's "Nineveh," Bonomi's "Assyrian Cities," and other works on that subject.)

686. Three Small Terra Cotta Stands, on which Statuettes have probably once been placed.

687. Female Figure, ten inches high, formed of Baked Clay.

688. Headless Semi-nude Female Figure of Baked Clay. Of good design, and tolerable workmanship. Seven inches high.

689. Egyptian Figure of Baked Clay, seven inches and a half high. Wears on her head the *Modius*, an ancient kind of crown.

690. Female Figure of Baked Clay, eight inches and a half high; probably Roman.

691. Model of Human Ear in Baked Clay—probably votive.

692. Nude Figure of Winged Genius, about six inches and a half high. Same material.

693. Etruscan Figure of Female, reclining with her left elbow on a cushion. Four inches high; of the same material.

694. Small Nude Male Figure of Baked Clay. Drapery curiously disposed behind. Stands four inches and a half high.

695. Small Figure of Female, seated, wearing a crown or elevated head-dress. Formed of Baked Clay, over which there appears to have once been a rude sort of enamel. Mutilated; about four inches high.

696. Figure of Cupid riding on a Lion, in Terra Cotta. Four inches and a half high.

697. Lower Portion of Ancient Hand Lamp with Inscription.

698. Roman Glassware, excavated at Ostia in the year 1848, in the presence of Sir Charles Nicholson, formerly Chancellor of the Sydney University, and the Founder of its Museum of Antiquities.

699. Six Pieces of Bone—part of an ancient musical instrument—the Pandean Pipes.

700. Twenty-six Roman Tesseræ; eight square, and eight semicircular ones of clay, the remainder being of glass.

701. A Fine Etruscan Vase (a mixing bowl), of Baked Clay, one foot three inches and a-half high, and one foot three inches in its greatest width. It is of a very elegant shape, the body, or lower part of it being oval in form, and resting on a small circular base. Under the upper rim (unusually broad and flat) the vessel is suddenly narrowed for about three inches, below which its contour again expands. There are two straight handles to this vase of a very simple character on either side of the rim. Grouped on the *belt*, or outside surface of the lower part, are eight figures, each about eight inches high—four on the one side of the vessel, and four on the other. Round the neck, and on the topmost rim, are ornamental borders. A small, rudely executed, leaf-like ornament also appears near the base of the vase below the figures. On the other side are two male and two female figures. The first of these is a bearded man clad in a loose robe thrown carelessly over his person. He is leaning on a knotted staff. Next to this figure is a man with a short beard, much more elaborately clothed, having on him a surcoat, shaped not unlike a cope, across which run two broad stripes. He also wears a short undergarment—fringed and embroidered, and only partially visible. This figure is represented as playing on a dulcimer (with the *plectrum* in his right hand) before a closely veiled lady of rank in a sitting posture, having a long staff in her hand, not unlike the *kukufa* of the Ancient Egyptians. Behind this figure stands another female—her attendant—clothed in a similar manner, but not veiled, and carrying a similar staff. All of these figures are barefooted. The four figures on the other side of the vase are also those of two men and two women. The wimples or mufflers of the women are lowered, so as to show the faces of both as they stand talking to the men, who have, in their hands, swords or staves—it is not very clear which. These four figures are likewise barefooted. A Mixing Vase of this shape is properly called a *Celebe*.

702. An Elegant Etruscan Vase *(Krater)* of Baked Clay, ten inches high, about eleven inches in its greatest width. It is furnished, laterally, with two curved handles. On the one side of the urn, or vase, is a well-executed, nude figure of a young man, and, near it, the representation of a young woman—with hood, bracelets, and *torque*. The female has placed her left hand on the youth's shoulder, and seems to be drawing him after her to a doorway, towards which she is herself led by a Nude Winged Figure. Behind the young man is an Ionic Column. (See No. 1022). The three figures depicted on the other side, appear to be those of females ; but the workmanship is ruder, and the outline not so distinct as that of those above described. Under the rim is a plain laurel-leaf pattern. A rude, ornamental design also occurs at the base of the figures.

703. A Superb Etruscan Vase *(Krater)* one foot two inches high, and one foot three inches and a half in its greatest width. It has curved handles, and a laurel-leaf pattern below the rim—as in No. 702. The lower part of the vase is adorned with seven figures —three appearing on one side, and four on the other. The three

figures consist of a man standing between two females. The man is a nude figure (apparently that of an athlete) crowned with laurel, and carrying the *semi-toga* (a sort of scarf) at his back, across his arms. In the left hand he holds a long trident, the right being extended to one of the females, who seems to reciprocate his advances. She is dressed in a long embroidered garment, and wears on her head a kind of Phrygian Cap. In her right hand she holds (behind her) a vase. Another similar figure, on the other side of the athlete, is represented as running away. Over her head is a flying figure, the exact shape of which is not clearly distinguishable. On the other side of the vase are four men,—two with staves in their hands, and one with what is probably a *strigil*. The fourth figure is closely wrapped up in his vestments.

704. A Very Fine Etruscan Vase (*Krater*) of Baked Clay, one foot four inches high, and one foot three inches and a half in its greatest width. Its shape resembles that of No. 703, having handles on either side, and a small, solid, circular base. It is ornamented with four figures. On the one side are represented a man and woman, both completely clothed. The woman appears to be resting upon a staff. On the other side is a Bacchante and the nude figure of a man in a dancing attitude. The woman holds in her right hand a tambour, and in her left a *thyrsus*. The male figure has a garland in his right hand, and a *thyrsus* in his left. He has thrown a portion of his clothing, scarf-wise, over his left arm.

705. Another Vase (*Krater*), similar to the preceding, but not so elegant in its proportions, being one foot one inch high, and one foot three inches and a half across in its greatest width. Furnished with lateral handles, and resting on a solid base. On the belt of the vase are six figures. On the one side are three young men, apparently engaged in conversation—two of whom are resting on staves. On the opposite side of the vase are three other figures, far more elaborately finished. A Man and a Faun (the latter of whom is almost nude) are drinking together—one from a *patera*, and the other from a two-handled vessel not unlike a vase. They are waited upon by a young Female—probably a slave—clad in a curiously fashioned dress, which barely reaches down to her knees. In her left hand this figure carries a wine-pail or bucket. Under the rim runs a laurel-leaf pattern, as in numbers 702 and 703.

706. A Beautiful Oblong Vase (*Amphora*), one foot two inches high, and about nine inches in its greatest width,—but not more than six inches and a half wide at the top. On either side of the neck are two plainly shaped handles, below which (on the body of the vase) are several figures and ornamental work. On one side are three warriors in armour furnished with circular shields. One of these shields—that nearest to the spectator—is ornamented, on the convex side, with the representation of a serpent. One of the warriors appears to have received some mortal wound, and recoils from the contest, as if fainting from the effects of it. In front of this group, one of their antagonists (who appears to be unarmed)

has fallen to the earth. Behind this prostrate personage a rough, warlike figure, armed with a club, is fighting strenuously with his sword. He is clad in a *lion's skin*, and may, possibly, be intended for *Phuphluns*, (the Etruscan Bacchus) or for Hercules. The same figure, but more peacefully arrayed, is shewn, on the other side (between two females), drinking from the *Karchesion*—an antique wine cup.

707. A Fine Etruscan Vase *(Krater)*, of Baked Clay, rather less than one foot two inches high, and one foot one inch in its greatest width. Has lateral handles, &c., like the preceding. On the one side of the vase are two almost nude male figures—Bacchanals. One has a tabour, and is dancing. The other carries a torch in one hand, and an over-handled pail in the other. The figures on the opposite side are those of females. One of these is bare to the waist, and carries a *thrysus* and a garland;—the other, fully dressed, holds up what appears to be a mirror. It is perhaps worthy of observation that the outlines of these figures have been evidently carefully traced with the *stylus* before any colouring process was, with more or less taste and skill, applied by the manufacturer.

708. An Etruscan Vase *(Krater)*, of Baked Clay, one foot and a half inch high, and of the same width. It resembles vase No. 704. The figures depicted are two men with staves, a man with a *strigil* (he is apparently just leaving a bath) and a woman with a basket, and something or other rather indistinctly shadowed forth, in her left hand.

709. An Etruscan Vase *(Krater)*, of Baked Clay, one foot one inch high, and one foot three inches wide,—with handles, &c., like the preceding. This vase is ornamented by a figure of a young man (nude) presenting a wine cup *(Karchesion)* to a beautiful female seated and holding a tabour and a *thyrsus*. In the left hand of the male figure is the over-handle of a wine pail, from which vessel he has filled the cup. On the other side are two men with staves.

710. An Elegant Three-handled Water Vase *(Hydria)*, of Baked Clay, one foot four inches high, and two feet nine inches round in its greatest width. In the front of the vase is the representation of a female in a chariot drawn by several horses, which are held at their heads by a man. On the other side of the horses appear the figures of a man and a woman. Above this and below the neck of the vase two men are represented killing an ox before some sitting female, or goddess. The vase is otherwise tastefully ornamented. It is that kind of Water Vase sometimes known as a *Calpis*.

711. An Ancient (and rather rudely shaped) Etruscan Vase *(Krater)*, of Baked Clay, one foot two inches high, and three feet four inches in circumference. It has two lateral handles. No pictorial ornament, but is "ribbed" in wavy lines on the outside. It tapers towards the base.

712. An Elegant Oval-shaped Etruscan Vase *(Amphora)*, of Baked Clay, with small, well-proportioned lateral handles, &c. The body of the vase is decorated with partly effaced scroll work.

713. An Etruscan Vase *(Amphora)*, of Baked Clay, with a somewhat wide neck and large handles. It is about one foot one inch and a-half high, and two feet four inches round in its widest part. It has the representation of a horse's head on either side.

714. An Etruscan Vase (*Amphora*), of Baked Clay, with a wide mouth, from the outer rim of which the handles descend upon the body of the vessel. On the one side are two small figures with staves; on the other, two Bacchanalian figures. One is that of a man holding in his right hand a *thyrsus*, with two separated branches of the vine at the top; the other is that of a woman with a peculiar head-dress. She holds a mirror in her right hand, and a tabour in her left.

715. An Etruscan Vase (*Amphora*), of Baked Clay, with a narrow neck and two projecting handles. It is one foot four inches and a-half high, and two feet four inches round in the widest part. The one side is ornamented by the representation of two leopards. On the other side are two horsemen at full speed, the latter of whom is in the act of turning round towards a pedestrian who seems to be calling after him. It was probably the prize of some race.

716. An Etruscan Vase (*Amphora*), of Baked Clay,—elaborately finished, and well proportioned. In shape it is almost globular, but tapers somewhat at the base. On either side is a representation of Nereus,—half anthropo-morphic and half like a fish. The upper portions of these figures are disposed of in different attitudes. The vase is nearly eleven inches high, and about two feet five inches in circumference at its widest part.

717. An Elegant Etruscan Vase (*Amphora*), of Baked Clay, with a trumpet-shaped mouth and straight handles. On one side are two clothed figures, one of whom carries a *strigil*. On the other side is a Bacchante, and a Winged Male Figure. The woman carries in her left hand a tabour, and in the right either an ornamented hand-mirror, or a fan. The Winged Figure is nude, and is represented in a sitting posture, with a mirror in his left hand. Both wear peculiarly-shaped conical caps.

718. A Fine Etruscan Vase (*Krater*), of Baked Clay, one foot and a-half inch high, and one foot two inches wide. Has, laterally, two curved handles, and is ornamented on both sides by figures. Two men, bareheaded and fully clothed (having staves in their hands) appear on the one side;—and on the other is a female endeavouring to escape from a Nude, Winged Male Figure, who carries a *patera* in his right hand. The workmanship is tolerably good, but not equal to that of some of the others.

719. An Etruscan Vase (*Krater*) of Baked Clay, one foot high, and one foot across in its greatest width. On one side is a Winged Figure (similar to that immediately preceding) approaching a Bacchante with a *thyrsus* and cup, &c. She extends towards him a small duck in her left hand. Between the two figures is a small tree or shrub—probably the laurel or bay. On the reverse are two clothed figures of the usual type.

720. An elegantly shaped Three Handled Vase (*Hydria*) 10 inches and ¾ high, beautifully ornamented with male and female figures. Between the two outside figures and the central group is an inscription in Etruscan characters. Over the heads of the five figures is a representation of the vine. Etrusco-Roman.

721. A small Etruscan Oinohoe or Wine Jug. On the belt is the representation of a female slave in attendance upon her mistress whilst engaged at her toilet.

722. Two small Concave Circular Vessels for holding salt, an ingredient supposed to have been symbolically used in the Funeral Rites of the Etruscans.

723. Another small Vessel of a similar character, shaped like a bowl.

724. A very small One-handled Olpe—A vessel of the same shape as No. 721. Possibly it was used at the toilet. Has, on its front, a grotesque figure, apparently feeding a dog.

725. A singularly shaped One-handled Vessel (an *askos*), resting upon a stand. Has only one orifice at the termination of a funnel about three inches long. Is ornamented with a Medusa's Head. The *askos* was made for the essences used at sacrifices.

726. A Drinking Cup (*Rhyton*), the lower part of which terminates in the head of monster,—half beast, half bird. Above the projecting ears, on the front of the vessel, is a representation of an imaginary animal with the head and wings of an eagle, and the body of a lion.

727. A Similar Drinking Cup, (*Rhyton*) terminating at the base in a ram's head. On the front is a male genius with a garland and *patera*; also, a female (sitting), with a fan and casket.

728. Small, Spreading-Mouthed Double-Handled Vase, five inches and a half high. On one side is a draped figure, and on the other is a Runner in the Olmypic Games approaching the Figure of Victory. Imperfect.

729. A small Two-Handled Wine-Cup (*præfericulum*) of Baked Clay.

730. Etruscan Wine Cup, (*karchesion*?) shaped like a chalice, but with two projecting handles. The belt of the cup is ornamented with the representation of a human face and the figure of a woman. A similar wine cup will be seen by the visitor in the hand of a man on Vase numbered 709, and on numbers 705 and 706. Mended and defective. (Vide Müller on Ancient Art, page 336.)

731. Patera, eleven inches in circumference, resting on a narrow base, or stand. Etruscan.

732. Small Over-Handled Vessel, with one narrow aperture;—the *askos* made for essences used at the sacrifices.

733. Another Vessel, the *Lekythos*—having a narrow neck with a funnel-shaped mouth. Is ornamented with a female figure. The Lekythos was used for holding balsamic oil for the toilet.

734. Cotyliscus,—a small Tyrrheno-Phœnician, single-handled vase of an elegant shape and good manufacture. Stands four inches and a quarter high. Found at Cervetri. The Cotyliscus was used for ointment, or rather balsamic oil for the toilet. Cervetri was

formerly Cære or Agylla, one of the Twelve Great Cities of Ancient Etruria. These *Twelve Cities of Ancient Etruria* were as follows: (1) TARQUINII, (or Tarquinia) now Corneto, 13 miles from Civita Vecchia, and 47 miles North-West of Rome; (2) VEII (now Isola) a few miles North of Rome; (3) FALERII—site near Soracte, East of Corneto, and North of Rome; (4) CÆRE, (Καιρε) or Agylla, now *Cervetri*, between Civita Vecchia and Rome; (5) VOLSINII, (now Bolsena) on the Eastern shore of the Lago di Bolsena, N.N.W. of Rome; (6) VETULONIA; supposed site, to the North of Orbitello, near Magliano. [*Doubtful.*] (7) RUSSELLÆ, near Moscona Hill, to the North of Grosseto, on the River Ombrone; (8) CLUSIUM, (now Chiusi) North of Lake Bolsena, and West by South of Perugia; (9) ARRETIUM (now Arezzo) 18 miles North of Cortona, and 51 miles S.W. of Firenze, or Florence; (10) CORTONA (Cortona) North-West of Perugia; (11) PERUSIA (now Perugia) near Lake Thrasymene, on the Tiber—to the North of Rome; and lastly, (12) VOLATERRA (now Volterra) to the South East of the city of Pisa, and to the South West of Florence.

735. VESSEL (Lēkythos), with one handle and a narrow neck, ornamented with leaves in a sort of white enamel. Is apparently a bath utensil of the same description as number 733.

736. SINGLE-HANDLED NOLAN WINE CUP, two inches and a half high.

737. DOUBLE-HANDLED WINE CUP, OR SCYPHUS, about four inches high. Ornamented, on one side, with leaves and scroll work.

738. SMALL LAMP OF BAKED CLAY, ornamented with the representation of a lion killing a stag.

739. SMALL TWO-HANDLED PATERA, twenty inches in circumference. In the centre is the rough representation of a nude human figure. From Cervetri, the site of Ancient Cære or Agylla. (See No. 734.) The ancient city is particularly noticed by Virgil:

—"saxo fundata vetusto
Urbis Agyllinæ sedes; ubi Lydia quondam
Gens, bello præclara, jugis insedit Etruscis."

740. LARGE, ELEGANTLY SHAPED, TWO-HANDLED PATERA, raised on a stand. (*Cylix?*) Measures two feet three inches in circumference. On both sides appears the face of a female in profile. Beneath, in Greek characters, are the words AIPE KAI ΠIEITEΔI, "Take and Drink."

741. A NARROW-NECKED, ONE-HANDLED VESSEL, about seven inches high. On the belt are two females, sitting on either side of some flowering plant. Is probably a Lekythos, or narrow-necked vessel for holding balsamic oil for the toilet. Defective, resembles 790.

742. A THREE-HANDLED VASE (*Hydria*?) of good form, with three female figures thereon. Stands about seven inches high. Mended and defective.

743. LAMP, similar to No. 738.

744. LEKYTHOS.—A small one-handled vessel, with narrow neck and funnel-shaped mouth. Ornamented with scroll work and the profile of a female. Stands about five inches high, and is of the same general pattern as No. 733.

745. Another Similar Vessel (but smaller) ornamented with the representation of a swan.

746. Another Vessel, of the same description, five inches and a half high.

747. Small Olpe, on the belt of which is the rude representation of a Faun with a club.

748. Three-handled Vase.—Shaped after the pattern of a Hydria, four inches and a quarter high. On the belt is the representation of a female. Mended and defective.

749. Wide-mouthed Vase with two small Handles. This *Amphora* is ornamented on the belt with two Bacchanalian Figures (male and female) of the usual type. Stands about seven inches and a half high.

750. Another, Smaller Vase (*amphora*), of a pattern similar to the preceding. Is ornamented on the belt with two female profiles.

751. Phiale—a small bowl-shaped vessel of Baked Clay, narrowed at the top. Is about 10 inches and a half in circumference. The upper part of the vessel is of a reddish colour, rudely ornamented with white flowers;—the lower portion is of a light grey tint.

752. Bulb-shaped Vessel of Baked Clay with narrow neck, wide mouth, and no handle. Is ornamented on the middle of the belt with a net-work pattern in white, on a black ground. The neck and base are also decorated. Is probably a kind of Lekythos, or vessel for holding balsamic oil.

753. Three-Handled Vase, three inches and three-quarters high; similiar in pattern to No. 742.

754. Lekythos.—Vessel with one handle, narrow neck, and funnel-shaped mouth. Three inches and three-quarters high. On the belt is the representation of a man's head wearing a Petasus, or broad-brimmed hat.

755. Small, bowl-shaped Vessel, with one handle, and a round, overlapping rim. Probably used for ointment.

756. Bowl-formed Vase, having a small, circular mouth, and perpendicular double-handles. Under each of the handles is a draped female figure with wings, and between these figures, on the one side, stands a woman with a large box, or casket, in each hand. On the opposite side of the vase is the figure of another female holding a vase in her hand. This interesting relic is much broken and mended. It stands about five inches high. Possibly this vessel may be a form of the κανοῦν, or *canistrum*, in which were concealed the Salted Cake and Sacred Barley used at Sacrifices.

757. A wide-mouthed Panathenaic Vase, with two small handles, standing nine inches and a half high. On the belt, on one side, are represented three Fauns,—one of which is playing upon some musical instrument, whilst the figure immediately in front of him is carrying away a richly dressed female. The figure of the third faun is not clearly distinguishable. On the opposite side of the vase are represented two armed warriors engaged in single combat,

between two personages, apparently of senatorial dignity, who stand as spectators of the contest, with wands in their hands.

758. WIDE-MOUTHED VASE, precisely similar to No. 750. This amphora is much injured by the damp.

759. SIMILAR, WIDE-MOUTHED, TWO-HANDLED VASE. On one side of the belt of this amphora is the head of a female, on the other the full length figure of a woman with garlands, &c. Stands about seven inches high.

760. ARYBALLOS, A ONE-HANDLED VESSEL, with barred belt and spreading rim; about four inches high. Used for holding ointment.

761. OINOCHOE, A SMALL ONE-HANDLED VESSEL, wider at the neck than the preceding; ornamented with ivy leaves and the leaves and tendrils of the vine. Coloured bronze, with the decorations in red, yellow, and white. Four inches and a quarter high.

762. SOLID, TWO-HANDLED PATERA, one foot five inches in circumference. Mended.

763. TWO WIDE-MOUTHED, TWO-HANDLED VASES (*amphoræ*) similar to No. 750.

764. PYXIS, A SMALL VESSEL WITH COVER—of elegant design, the belt being ornamented with two female heads.

765. DOUBLE-HANDLED WINE CUP, or Scyphus, of Baked Clay, five inches high. Ornamented with the representation of a dove and garlands, &c. Injured on its surface by damp.

766. A WIDE-MOUTHED AMPHORA, seven inches and a half high, much injured by damp. Is ornamented with two Bacchanalian figures.

767. ETRUSCAN VESSEL of the kind sometimes distinguished as an *Oinochoe*,—broken and mended. One foot five inches in circumference at its greatest width, and 7 inches and a half high. Ornamented with the profile of a woman. Archaic.

768. ANOTHER ETRUSCAN OINOCHOE of superior workmanship, and perfect. Has a trefoil-shaped mouth, and stands eight inches high. The front of the vessel is decorated with two Bacchanalian figures,—one nude and the other clothed, after the usual type.

769. AN ELEGANT, CHALICE-SHAPED VASE having two small handles. Decorated with two profiles and scroll work. At the rim measures one foot four inches, and is about five inches high.

770. NARROW-NECKED, ONE-HANDLED VESSEL—partaking of the types of the *Lekythos* and of the *Aryballos*—ornamented on the belt with a female figure. Imperfect; about five inches high.

771. SMALL CONCAVE VESSEL FOR HOLDING SALT, similar to numbers 722, 723.

772. LONG-NECKED ETRUSCAN PROCHUS, with narrow base, and broad lip, or spout. Made of glazed Black Ware, rudely ornamented. Nine inches and a half high.

773. AN OINOCHOE, of good shape, eight inches and a half high. In its form resembles No. 768. Is ornamented in front by the representation of a swan standing under a vine. Formed of Dark, Glazed Ware; defaced by damp.

774. An Etruscan Prochus of glazed, Dark Ware, similar to No. 772. Eight inches and a half high. The "Prochus" is a Wine Jug of a more ancient and less elegant pattern than the "Oinochoe."

775. An Olpe of imperfectly glazed ware, ten inches and a half high. On the side of the belt, opposite to the handle, four interesting figures are depicted. The body of a nude, dead man is being raised out of what appears to be a tomb by two mail-clad warriors. Above the group is a small Winged Figure, or Genius, resembling the ordinary representations of an Angel.

776. Dog-Headed Rhyton.—An Earthenware Drinking Cup, similar to Numbers 726 and 727. The lower part terminates in the head of a dog. Of good workmanship, but much worn.

777. A Vessel (*askos*) made of Baked Clay in the shape of a calf, probably used for essences required at a sacrifice. At the back of the animal is a loop, or staple, serving for a handle, above which is a sort of mouth (at the bottom of which are five orifices) communicating with the inside of the vessel. The contents were evidently poured out of the mouth of the animal. The head has been broken and mended.

778. Amphora—A broad-mouthed, two-handled vase, ten inches and a half high, ornamented with two sea deities (one male and the other female) and two marine plants. Each figure has long hair, the body terminating like the caudal extremity of a large fish. The female figure is probably meant for that of Atergatis. [See Müller's History of Ancient Art, pages 246, 242.]

779. An Etruscan Oinochoe, of unglazed ware, ten inches high, neatly ornamented. Amongst other decorations, on the belt are the representations of six fishes.

780. An Earthenware Dish, or Pinax, three feet in circumference with two small, peculiarly-shaped, lateral handles. In the centre are six grotesquely-shaped quadrupeds and a swan, with other ornaments, coloured. This vessel gradually deepens to its base, which is not more than three inches and a half in diameter.

781. An Oinochoe, nine inches and a half high. Ornamented with a nude, male figure. Much broken and mended.

782. Hydria—An elegantly-shaped, three-handled vase, with a narrow neck, standing about nine inches and a half high. The belt is ornamented with a male and female figure, a wreath of laurel, and other devices.

783 Amphora—A spreading-mouthed, globular, two-handled vase, eleven inches and a half high, and two feet two inches and a half at its greatest width. On one side of the belt are the figures of two beardless men with staves—robed; on the reverse, is a nude, male figure, having in his right hand a small, straight, leafy branch, his garments having been thrown over the left arm. Facing him stands a male figure, resembling those on the other side, holding a staff, tipped with leaves, in his right hand.

784. Amphora—A vase with double-handles, and spreading mouth—a small fragment of which has been broken off. On one side two females are represented in conversation, on the other side an

Amazon—or possibly Bellerophon—on horseback, is in the act of encountering the Chimæra—a monster, the hinder parts of which are those of a lion, and the head somewhat like that of an eagle. Two large wings project from the shoulders of the beast, and overshadow the whole of its back. The vase is about nine inches and a half high, and has greatly suffered from the dampness of the tomb in which it was found.

785. A SMALL PATERA with a narrow base, and broad rim—probably the vessel anciently known as a Patella, or Little Flesh Plate. (Vide Müller). Six inches in circumference. Ornamented in the centre with the representation of a female face.

786. ANOTHER PATELLA, of the same description as the preceding, four inches and three-quarters in circumference.

787. AMPHORA—A spreading-mouthed, two-handled vase with two figures. Stands seven inches and three-quarters high. Is defaced by the damp.

788. A SMALL ONE-HANDLED VESSEL of Black Ware,—somewhat similar to No. 760, but without ornament and with a wider neck. Probably a bath utensil.

789. LEKYTHOS—A small vessel of Black Ware, two inches and three-quarters high, with a narrow, funnel-shaped neck after the same pattern as 733, but without ornament, except longitudinal indentations on the belt.

790. A LEKYTHOS—Similar to that described at No. 741. Broken and defective; as it remains—is about five inches and a half high.

791. COTYLISCUS; a small Tyrrheno-Phœnician, single-handled vase, with its surface neatly ornamented. Slightly damaged. Four inches high. Of a superior manufacture; similar to No. 734.

792. ANOTHER, of a similar description, but considerably damaged.

793. AMPHORA. A Curious Antique Vase of Black Ware, nine inches and a half high. Has a wide neck, spreading mouth aud two large lateral handles; the lower portion of the vessel being oval in its structure, and of good proportions. On the belt and on the handles, ornamented devices have been traced with a *stylus* by the artist. On one side of the vase are two leopards or tigers, and on the other two lions of an ancient conventional type—similar to those on 715.

794. AMPHORA. A Wide-mouthed, Two-handled Vase, ten inches and a half high. On one side of the belt are two men, fully clothed, one of whom rests on a staff; on the reverse is a nude male figure sitting,—extending, in his right hand, a goose (or cygnet) to a female with a conical head-dress. A similar device appears on the belt of Vase No. 719.

795. AN ETRUSCAN PATERA, with a narrow base or stand, about 24 inches in circumference, having a recurved rim. On the outer surface are representations of two winged figures; one, a male, and the other, (fully robed) seemingly that of a female. They are represented as hovering in the air, apparently on either side of a tomb.

796. Small Patera of similar shape, one foot two inches and three-quarters in circumference; ornamented with faces of females, &c.

797. Small Cover of some Vessel; made of Baked Clay, and six inches in circumference.

798. Small bowl-shaped vessel, of Baked Clay, about six inches in circumference.

799. Another similar vessel, of Black Ware, having a circumference of nearly ten inches in its widest part. Has a small, peculiarly-shaped spout at one side, which, however, does not communicate with the inside of the vessel.

800. Askos—A vessel similar to No. 732, ornamented, on the upper part of the belt, with the representation of two Fauns.

801. Two three-handled, narrow-necked Vases—*Hydriæ*. One of them, eight inches and a half high, is adorned with the representation of a doorway and scroll work. The other, a somewhat smaller vase of rather less elegant proportions, is ornamented on one side by the representation of an Athlete running at full speed.

802. An Alabastron, eleven inches long, with part of the neck remaining. A vessel for essences and ointments made out of a hard limestone found near the site of a town anciently called Alabastron, in Heptanomis, or Middle Egypt. Heptanomis (called "Arcadia" by the later Romans) was a Southern Subdivision of *Lower Egypt* made in the times of the Ptolemies. An *Alabastron* of this character is evidently referred to in St. Luke vii., 37.

803. A similar vessel, eight inches long, made of Black Ware,—ribbed.

804. Small piece of pottery, seven inches and a half in its greatest circumference. Slightly damaged; use uncertain. Possibly a cover to some vessel.

805. Double-handled Wine Cup, or *Scyphus*, of Dark Ware, ribbed. Three inches and a quarter high.

806. Large, two-handled Patera, raised on a stand—similar to that numbered 740. Two feet three inches in circumference. In the centre of the Cup is the representation of a boy seated in a chair and playing on two pipes. Damaged and mended.

807. Patera, about one foot seven inches in circumference. Ornamented with wreaths of laurel, and (in the centre) with a bird like a swan.

808. A Beautiful Two-handled Patera, about two feet in circumference, raised on a stand like No. 740. In the centre of the cup is the grotesque representation of a Faun—in colours. On the outside is a design (twice repeated) of four Fauns, with garlands, &c. Two are riding on restive mules; one is sitting and one running.

809. Bowl-shaped Patera (or Phiale), with recurved lips. Of a Pale Clay, coloured with a dark olive tint. Contains the representation of a boy making cakes at a table or stool. A hare hangs near him. The vessel is two feet two inches in circumference. From

Bomarzo, a village between Viterbo and the Tiber—to the North of Orte. (See Dennis' Etruria Vol. I, pages 214, 216.)

810. A TWO-HANDLED PATERA, raised on a stand, two feet one inch in circumference. Ornamented, in the centre, with the profile of a woman. Same sort of ware as the preceding one. Slightly damaged.

811. PATINA, OR FLESH PLATE, two feet two inches in circumference. Ornamented with the partially coloured representation of a Winged Lion, having a woman's head.

812. SMALL SCYPHUS OF BAKED CLAY, two inches and a quarter high.

813. PHIALE, OR BOWL, 14½ inches in circumference. From a tomb at Corneto the Ancient Tarquinia. Detatched fragment of pottery therewith. See No. 734.

814. AN ELEGANTLY-SHAPED OINOCHOE, OR WINE JUG, nine inches high. Ornamented with an incised pattern.

815. AN ETRUSCAN PROCHUS, OF ARCHAIC PATTERN, nearly eight inches high.

816. LARGE FRAGMENT OF CIRCULAR VESSEL OF BAKED CLAY, *(Lebes ?)* with pattern in high relief, representing a man on a horse, &c.

817. SIMILAR FRAGMENT BUT SMALLER.

818. A KYATHOS, OR A SIMPULUM. A small, One-handled Cup, used, perhaps, for taking the Wine and Water out of the Large Kraters, or Mixing Vases, and for pouring the same into the Goblets, or Drinking Cups. (See Müller on Ancient Art, page 335.) Of Dark Ware, thirteen inches and a half in circumference.

819. STRONGLY-MADE ETRUSCAN ONE-HANDLED VASE, with spreading rim, three inches and three-quarters high. A bath utensil for holding ointment.

820. A BOWL-SHAPED GOBLET, on a low stand. Of a Dark Ware, three inches and three-quarters high.

821. JAR-FORMED VESSEL, of early Tyrrheno-Phœnician Ware, with small handles. Four inches high, and sixteen inches in circumference. Supposed to have been a *Theca* for holding dried fruit.

822. NARROW-NECKED VESSEL OF BAKED CLAY, nearly oval in its form, and about eight inches and a half high. Has a small lateral handle below the spreading mouth.

823. AN ELEGANT, VASE-LIKE OINOCHOE, or Wine Jug of Reddish Ware, with trefoil-shaped mouth. Neatly marked on the body and neck. Stands about ten inches high.

824. A VESSEL OF BLACK WARE, shaped somewhat like a patera. Based on a hollow stand having a small recess in the centre. Is two feet four inches in circumference, and six inches and a half high.

825. SMALL, BOWL-SHAPED CUP with a low stand. Of coarse Dark Ware, fifteen inches in circumference.

826. PHIALE of Dark Ware, seventeen and a half inches in circumference.

827 SEMI-OVAL VASE of Dark Ware with spreading rim. Decorated with a ring-like ornament round its greatest circumference.

828. Irregularly-shaped, Jar-like Vase, with a narrow neck,—one foot four inches in its greatest circumference, and $4\frac{3}{4}$ inches high. Found in a tomb in Etruria.

829. Cover, or Lid, of some Vessel. Of Dark Ware. Eleven inches and a half in circumference.

830. Goblet, of Black Ware. A species of bowl-shaped Cup with a recurved rim, raised on a stand. One foot five inches and a half in circumference, and nearly four inches high.

831. Goblet of Black Ware, of a somewhat similar pattern, but more elegant in design. One foot seven inches in circumference, and five and a half inches high.

832. Goblet, of similar pattern; broken. Black Ware, four and a quarter inches high.

833. A Broad-rimmed, Goblet-shaped Vessel, four and a half inches high. Of Black Ware. One foot five inches in its greatest circumference. Broken. [Probably an Etruscan Fumigator, or Incense Pot. See Dennis' Etruria, Vol. II., page 58.]

834. Oinochoe, or Wine Jug, of Black Ware, with trefoil-shaped mouth. Nine inches and a half high, and one foot eight inches in its greatest circumference.

835. Small Vessel, of the Amphora type, of Reddish Clay. Probably Roman.

836. Oval One-handled Narrow-necked Vessel, of Pale Clay, six inches and a quarter high. Ribbed round the body. On a stand about the width of the upper rim.

837. Karchesion, or Drinking Cup, of Reddish Clay, four inches and a half high. Broken, and mended. The handle that remains is of an elegant, twisted pattern.

838. Small Aryballos, of Red Clay.

839. Twelve Pieces of Ancient Black Ware;—Portions of broken Drinking Cups, &c.

840. Patella, or Little Flesh Plate, on which offerings were made to the Lares.

841. Goblet, similar to 830.

842. Earthenware Bowl, on Stand. One foot four inches in circumference.

843. Goblet, similar to 841, but smaller.

844. Kyathos. A one-handled cup used as a ladle for transferring the mixture of Wine and Water from the Krater to the Drinking Cups at a feast. Of a Dark Grey Ware. Three inches and a half high. [A measure, weighing about one-twelfth of an English pint.]

845. An Oinochoe of elegant form, with trefoil-shaped mouth. Below the neck is a garland of leaves and berries. On the body of the vessel is the representation of a panther between two stags grazing. Nine inches and a half high.

846. Lecanis.—A Patera-shaped Vessel of Red Clay; one foot four inches in circumference, and two inches and a quarter high. Par-

tially ornamented on the lower surface. Is perhaps the lower part of a *mystica cista.*

847. A Vessel, similar to No. 846, with a cover or lid. One foot three inches in circumference.

848. Bath Utensil, similar to No. 819, but smaller.

849. Bowl-shaped Jar with cover or lid, and two handles. Mended. Of a Pale Red Ware. Stands five inches high. Was probably used as a *κανοῦν* or *canistrum* in which salted cake, &c., was concealed at the time of the sacrifice. (Vide No. 756). The Canistrum, however, was generally larger; more like a round, flat, Covered Dish, without handles, such as could be readily carried on the head.

850. Similar Pyxis (or *Mystica Cista*) three inches high, but without a cover.

851. Another similar Vessel, coloured black; also without its cover.

852. Ancient Etruscan Cup of Black Ware, with two long, lateral handles. Probably used, like the Kyathis, for serving out Wine and Water to the guests from the Krater, or Mixing Vase. Two and a half inches high, and one foot three inches in circumference. In the Catalogue of the British Museum any cup of this type is called a "*Kantharos.*"

853. Small two-handled Drinking Cup raised on a stand. Similar in pattern to No. 740.

854. Patella, or Little Flesh Plate; of Black Ware, similar to No. 840.

855. Similar Patella, but somewhat larger.

856. Another Patella of the same size.

857. Double-handled Wine Cup or Scyphus.—Three inches and a half high. Injured by the damp.

858. Wine Cup of Brownish Clay, something similar to the preceding, but more of the shape of a top. Appears to be an approximation to the *πλημοχοή*. Ornamented with the stylus on the outer surface. Three inches high.

859. Similar Cup, without ornament.

860. Double-handled Nolan Wine Cup, or Scyphus, of Baked Clay. Three inches high. Coloured with a dark olive tint.

861. Similar Cup, but smaller.

862. Goblet, similar to 830.

863. Kitchen Utensil.—A *colum*, or species of colander, of Red Clay. Four inches and a half high, and about one foot three inches in circumference.

864. Etruscan Patera of Baked Clay one foot six inches and a half in circumference.

865. Similar Patera, of better fabric; two feet one inch in circumference.

866. Rudely-formed Square Vessel of Red Clay, apparently made for holding ointment. One inch and a quarter high.

867. Oval, One-handled Vessel, somewhat resembling No. 836. Four inches and a half high.

868. Goblet, similar to No. 830.

869. Patina of Baked Clay, having a circular depression in the centre, a falling rim, and a low stand.

870. Bowl-shaped, Two-handled Patera, fifteen inches in circumference, and two inches in height. Damaged.

871. Goblet, similar to No. 830.

872. Fragments of a Hydria, of good workmanship, with ornaments representing female figures and a Faun. Originally eleven inches high.

873. A Cheironiptron, or wash-hand Basin, of Baked Clay, with two lateral handles. Is two feet nine inches and a half in circumference, and five inches and a half high. Ornamented on the outer surface with a conventional representation of oak leaves and acorns.

874. Lower Portion of a Lecanis, or two-handled vessel on a raised stand, in which things were probably concealed during sacrificial rites. See Numbers 846, 847, and 849. One foot nine inches in circumference at the rim.

875. Earthen Vessel, with broad, rounded rim, and stand,—partly shaped like a Patera, and partly like a bowl. Thirteen inches and a half in circumference.

876. Vessel, similar to the foregoing.

877. Low Earthen Goblet, with recurved rim, similar to No. 830. One foot six inches in circumference.

878. Bowl-shaped, two-handled Cup, of Baked Clay, tapering to the base. Ornamented on the outside with the stylus. One foot four inches in circumference.

879. Small, two-handled, bowl-shaped Patera, of Dark Clay, about one foot in circumference.

880. Patina of Black Ware, raised on a stand. Shaped somewhat similar to No. 785. (See No. 840.)

881. Patina, of the same description, on a small circular base.

882, 883, 884. Patellæ of Dark Ware, similar to No. 840.

885. Small, semi-oval Vase, somewhat similar to No. 827.

886. Phiale, or bowl with recurved rim, one foot three inches in circumference.

887. Two-handled Vessel, one foot in circumference, of a description similar to No. 846. Lid wanting. Of Fine Red Ware.

888. Small, bowl-shaped Vessel; probably a form of the Patella.

889 and 890. Two Patellæ of Black Ware, of the same nature as 840.

891. Two-handled Wine Cup, or Scyphus, similar to No. 859, but of Black Ware.

892. Two-handled, large-bodied Vase of Brown Ware, ornamented with rude patterns by the *stylus*. About nine inches and a half high.

893. Large, Double-handled, Wine Cup, or Scyphus. Fine Red Ware. Five inches high, and one foot six inches and a half in circumference.

894. Oinochoe, of Black Ware, with narrow neck, spreading rim, and semi-oval body. About nine inches high.

895. Hydria, of Red Ware, eleven inches and a half high. This long-necked, three-handled water vessel has a flat rim at the top, and is of very elegant proportions. Broken and mended.

896. Two-Handled Vase, of Red Clay, in shape and size somewhat resembling 885.

897. Ancient Bottle of Black Earth, broken. Six inches high. Contains something formerly liquid, which has now become a solid mass.

898. Two-handled Drinking Cup, similar to No. 879.

899. Goblet, similar to No. 830.

900. Deep, bowl-shaped Goblet, on a low stand.

901. Small Bowl, or Phiale, similar to Nos. 888 and 723. Found at Vulci, an Etruscan town, N.W. of Corneto, and near Canino—on the west bank of the River Arnine, now called *Fiora*.

902. A Patella, of Red Clay, hollowed out like a bowl.

903. Two-handled Vessel, of Red Clay, on a small base. One foot two inches and a half in circumference. Damaged.

904. Beautiful two-handled Patera, raised on a stand. Of Red Ware, from Arezzo. One foot nine inches and a quarter in circumference, and three inches high. Resembles Nos. 808 and 810. For Arezzo, (anciently *Arretium*) see No. 734.

905. Aryballos of Red Earth, eleven inches and a half in circumference, and four and a half inches high. Appears, judging from its narrow orifice, to have been used for essences.

906. Phiale, or Bowl of Red Clay, one foot three inches in circumference.

907. Small Goblet, of the same general type as No. 830.

908. Goblet, of Black Ware, similar to No 830. One foot seven inches in circumference.

909. Goblet, of the same pattern, but smaller.

910. Ancient Etruscan Drinking Cup, of good Black Ware; one foot five inches in circumference, and three inches and a quarter high. Ribbed in the body of the Cup, and curiously notched round the lower rim. Purchased by Sir Charles Nicholson at Corneto, anciently *Tarquinia*. See No. 734.

911. Small, Jar-like Vase, with extruding rim, similar to 827. Two inches high, and seven inches in circumference.

912. Small Phiale.—A bowl-shaped Vessel, with recurved lip. Stands on a flat, circular base. One inch and three quarters high, and one foot nine inches and a half in circumference.

913. Wooden Cover, or Lid, to some kind of Vase. Coloured black. Nearly seven inches in circumference.

914 Ancient Vessel of dark-tinted Baked Clay; of a pattern similar to No. 824. Nearly six inches high, and two feet in circumference. Broken.

915. A one-handled, narrow-necked Vessel of Whitish Clay, shaped somewhat like an onion. Has a spout at the orifice, and tapers to the base. Appears to belong to the same period, and style of workmanship, as No. 836.

916 and 917. Patellæ of Black Ware, similar to No. 840.

918. Small portion of Vase of Fine Red Clay, of good workmanship.

919. Ribbed Goblet of Dark Grey Ware, similar to No. 831. Four inches and a half high, and twelve inches and a half in circumference.

920. Goblet of Dark Grey Ware, similar to No. 830.

921. Small, two-handled Drinking Cup, similar to Nos. 879 and 898.

922. Similar Drinking Cup, but larger, and more elegantly finished.

923. Small, bowl-shaped Vessel of Dark Clay; probably a form of the Patella.

924. Bowl-shaped, one-handled Cup of Red Clay. Object uncertain; —whether used as a drinking cup, or as a ladle for transferring Wine and Water from the Mixing Vase to Goblets and Drinking Cups. One foot three inches in circumference.

925. One-handled Cup of Red Clay, similar to No. 924, but smaller and deeper.

926. Another one-handled Cup of the same type, tapering to the base, and coloured on the outer surface.

927. Another one-handled Cup of Dark-tinted Grey Clay,—of a precisely similar character to the three preceding.

928. One-handled Vase of Baked Clay, ornamented with a scroll pattern on the body of the vessel. Broken. About nine inches and three quarters high.

929. Patera-shaped Goblet with a narrow base. Three inches high, and one foot nine inches in circumference. Of a simple and elegant design. Has the name of the Potter in Etruscan Characters scratched with a stylus on its base. The letters correspond to Σ.K.Y.Ξ.

930. Prochus of Dark-tinted Ware. Six inches and a half high. Of a type somewhat similar to No. 815

931. One-handled, narrow-necked Vessel, similar to No. 915.

932. Goblet of Dark Ware, similar to No. 830.

933. Cover, or Lid, of some Vessel; similar to No. 829.

934. Patina of Black Ware, raised on a stand, similar to No. 880.

935. Double-handled Wine Cup, or Scyphus, similar to No. 860 and several others in the Collection. Three inches and three quarters high, and one foot two inches in circumference. From Corneto, anciently Tarquinia. See No. 734.

936. Oval Jar of Baked Clay, with spreading rim and small base. Seven inches and three-quarters high, and one foot eleven inches

in circumference. Of a coarse fabric. Traces of dark lines on the body of the vase.

937. Bowl-shaped, two-handled Patera of Red Clay, and tinted with the same colour. From Arezzo, anciently Arretium. See No. 734.

938. Deep, bowl-shaped Goblet, of a pattern, somewhat similar to No. 900, but ornamented with three knobs round the body of the vessel. Formed of coarse Red Clay. Two inches and a half high, and one foot two inches and a half in circumference.

939. Phiale or Bowl, of Reddish Clay, one foot four inches and a half in circumference.

940. Goblet of Dark Ware, similar to No. 830. Broken.

941. Elegantly proportioned, Goblet-shaped Vessel of Pale Red Clay. Raised about two inches from a small circular base. Twelve inches and a half round the rim, which is comparatively thick, and slopes outwardly.

942. Phiale, or Bowl, of Reddish Clay, with indented rim. One foot four inches in circumference. Broken and mended.

943. Goblet of Dark Ware, similar to No. 830. Broken and mended.

944. Two-handled, large-bodied Vase of coarse Red Clay, eight inches and a half high. In general shape somewhat like No. 892, but of ruder workmanship. The neck of this Vase (about one foot in circumference) has evidently been expressly adapted for a cover now lost. Two holes are to be seen, by means of which the Cover was once fastened on to the jar,—which, in its greatest width, is one foot ten inches in circumference.

945. Small, two-handled Drinking Cup, similar to Nos. 879 and 898.

946. Small, two-handled Vessel, one foot one inch in circumference, of a similar nature to Nos. 887 and 846. Lid wanting. Of Fine Red Ware.

947. Cylindrical Jar of Coarse Red Clay, narrowing at the neck. Nine inches and a half high, and about one foot ten inches in circumference.

948. Two-handled Vase of Dark Clay, resembling Nos. 885, and 896. Broken.

949. Two-handled Vessel, similar to No. 946, but with a spreading rim.

950. Rudely-formed, bowl-shaped Vessel of imperfectly Baked Clay.

951. Small, Oval Vase of Dark Clay, with spreading rim. Appears to be of the same type as No. 827.

952. Small, one-handled Vessel of Red Clay with a funnel or spout. Probably an Askos, or Vase used for essences required at the sacrifices. Vide Nos. 725 and 732.

953. Small Prochus, of the same pattern as Nos. 772 and 774. Much injured by the damp.

954. An Elegant, Vase-like Oinochoe, or Wine Jug, of Baked Clay, with a trefoil-shaped mouth. Stands about nine inches and a half high. Discoloured by damp.

955. Pinax, or Trencher. Made of Light Red Clay, coloured Black. About two feet eight inches in circumference. From Corneto, the Ancient Tarquinia. See No. 734.

956. Oval Jar of Red Clay with flat rim. Six inches and a half high.

957. Patella of Coarse Black Ware. Similar to No. 840.

958. Bowl-shaped Vessel of Clay, similar to No. 950.

959. Two Pieces of some Circular Vessel, ornamented with a highly finished and elaborate design executed in colours.

960. Two more Fragments of Ware, of different quality and different periods. One is of Common Dark Ware ; the other resembles the Caister Ware of Ancient Britain.

961. Part of a Mummy Case, on which is a figure of Nephthys, the Sister of Isis, with upraised arms.

962. Ancient Earthen Vase, about eight inches long, in which is some mummy rag. *(Egyptian).*

963. Etruscan Bronze Candelabrum (λυχνεῖον) eighteen inches and a half high. Stands on three legs, and has its shaft ornamented with two birds,—probably representing the Sacred Goose. On one side of the *kalathos*, or cup-like top, are two small staples.

964. Two fine specimens of Fossilized Wood, from the Mokattim Hills near Cairo.

965. Geological Specimen. Spar taken from one of the Tombs at the Pyramids of Ghizeh on the 14th April, 1839.

966. Another beautiful Specimen, of a different description of stone, taken from the stone plateau of one of the Pyramids of Ghizeh on the 14th of April, 1839.

967. Two specimens of Stalactite brought from Egypt in 1839.

968. Three Geological Specimens brought from Egypt. A piece of fossilized wood, a piece granite, and a portion of the outer covering of the Second Pyramid.

969. Portion of the Earthen Cover of a Canopic Vase,—the face of the Deity of Amenti *(Amset)* being wanting. See Cover of Vase No. 37 in this Catalogue.

970. Antique Marble Fragment. A Man's Head ; probably Roman. (From Italy.)

971. Another similar Fragment. The fore-part of an imaginary animal, somewhat resembling a Dog.

972. Antique Marble Fragment. Head of a Young Boy. (Roman).

973. Fine Antique Marble, representing the Head of a Horse, with a hand grasping the bridle. (Roman).

974. Antique Marble Fragment. The Right Hand of a Woman. (Roman).

975. Marble, representing the Head and Face of a Man apparently suffering pain.

976. Marble, representing the Head and Face of a Roman Lady, with the hair arranged after a peculiar fashion.

977. Marble, representing a Hand with a *Discus*, or Roman Quoit.

978. Marble Fragment. Head of a Roman Lady with a *vitta*, or garland, as her head dress.

979. Similar Fragment. Head of a Roman Lady, with long hair.

980. Small Marble Fragment, representing the Head of a Boy. (Roman.)

981. Marble Head of a Horse. Similar in design to No. 973, but of very inferior workmanship.

982. Marble: portion of the Left Hand of a Female.

983. Marble, representing a Horse's Head in alto-relievo.

984. Marble Slab representing Comic Mask.

985. Marble Medallion. A finely executed design representing a profile of Diana.

986. Another Marble Medallion on the same subject.

987. Marble Medallion, representing the profile of a Roman Lady.

988. Another Marble Medallion of a similar description, in which the hair is arranged as in No. 976.

989. Marble Fragment. Portion of a Dolphin and an Oar.

990. Marble Fragment. Portion of the Head of a Female in high relief.

991. Small Marble Slab, with a floral ornament.

992. Marble: Semi-nude, Headless Figure of a Man.

993. Marble: Small Medallion profile of a Roman.

994. Marble Fragment. Rudely executed Lion's Head.

995. Fine Antique Marble Bust of Diana, in a good state of preservation.

996. Marble Bust of Minerva, wearing the Helmet, Coat of Mail, and Medusan Head.

997. Marble: Head of a young Roman Female.

998. Marble Statue of a Roman Senator wearing the *Cothurnus*, or boot, with his Toga in loose folds. About five feet ten inches high. [Stands in the First or Outer Room, opposite the entrance to the Inner or Egyptian Room.]

999. Marble: Head of a Boy. Place of the eyes excavated for the insertion of eyes of glass, or of some other material.

1000. Marble: Head of a Beardless Roman of a later period than No. 999. Life size.

1001. Marble: Head of a Roman Female. Size of life.

1002. Portion of a Frieze of White Marble, representing part of a house, a young female, and other objects.

1003. A Nude, Headless Figure seated, leaning on a staff. Below is a rabbit, or hare, feeding.

1004. Head, of a small Statue of a Female, in White Marble. Much worn and defaced.

1005. Portion of Marble Frieze, with a Horse's Head sculptured thereon.

1006. Head of a Female, sculptured in White Marble. Small, and apparently not of a very ancient type.

1007. Small Head of a Hercules in Coarse Marble. Lies upon the fragment of a flat marble slab. Of a late period; probably the beginning of the Fourth Century.

1008. Portion of a Marble Frieze representing two Female Figures with Garlands.

1009. Mutilated Figure, apparently that of a Boy carrying Fruit. Of White Marble. About nine inches high.

1010. Profile of Roman Lady, in White Marble; shewing mode of dressing the hair, and other peculiarities of costume.

1011. Admirably Sculptured Head of a Young Roman in White Marble. Life size. Probably the Head of Antinous, the Favorite of the Emperor Adrian. Is damaged on the right side of the head, as if it had been partially buried in some causeway.

1012. Marble Statue of a Roman Senator. Six feet three inches high. Is represented wearing his *toga* wrapped closely round the person. He also wears the *Cothurnus*—a sort of Dress Boot. This fine statue was discovered by the French in the Forum of Rome, about the commencement of the 19th Century. The Marble has suffered from the effects of damp.

1013. Roman Cinerary Cista of White Marble, adorned with two Bearded Faces—apparently those of Fauns. Further back, on the sides, are two Chimæræ. The inscription on this Pagan monument is as follows.—"D[iis] M[anibvs] * PERELIÆ * TYCHE * P[ublivs] ANTEIVS * QUADREIVS * MATRI A[matæ] M[erenti] F[ecit]." "To the Sacred Shades:—For Perelia Tyche, his beloved and deserving mother, Publius Anteius Quadreius hath made this."

1014. Another similar Cista of White Marble. The front is adorned with a graceful combination of fruit and flowers, depending between two Bulls' Heads, at the upper angles of the face of the Cista. Between the Bulls' Heads is the inscription. Three small birds are represented pecking at the fruit. On both sides of this *receptaculum* is a conventional ornament, which appears to be an adaptation of the Egyptian "Lotus." The inscription is as follows:—LETILIA PE * CURPITA * VIX[it] ANN[os] XXVII. Letilia Pecurpita lived 27 years.

1015. A Cylindrical Cinerary Urn of White Marble with its *operculum*, or lid. The design is extremely simple, but not inelegant. The inscription is as follows:—D.M. * P. AEL[io] CLERVCHO * AVG[vsti] LIB[erto] FL. (Flavia) RHODO*PE CONIVGI BENE*MERENTI FECIT. "To the Sacred Shades: To Publius Ælius Cleruchus, the Freedman of Augustus, her well deserving husband, Flavia Rhodope, set up this."

1016. Roman Cinerary Cista of White Marble, carved after a design somewhat similar to 1013, The Wreath hangs from the Horned Human Heads at the upper angles of the front. Below the Heads are two Eagles. Above the wreath, and below the inscription,

are two small birds. The inscription is as follows :—DIIS MANIBUS * Q. [vinti] MUCI * PRIMAGENI. To the Sacred Shades of Quintus Mucius Primagenus.

1017. (No. I.). AN ETRUSCAN CINERARY URN, or Cista, of sculptured marble, of an oblong square form, with its *operculum*, or lid,—both in an excellent state of preservation, and still shewing traces of the original colouring. On the cover is the semi-recumbent figure of one of those portly Etruscans, satirically described by Catullus as "corpulent." The flowing purple vesture of this figure, the large ring on the third finger of the left hand, the *brachiale* on the right arm, and other distinguishing peculiarities, clearly demonstrate the noble rank of the Deceased; who reclines, in an easy and dignified posture, resting with his left elbow, as at a banquet, on two cushions, marked blue and red,—just as those colours were thrown on by the pencil of the Etruscan artist. In the right hand of the figure (laid, according to a common conventional attitude, upon the right knee) is the *Patera*, or broad dish-like goblet, used in the expiatory sacrifices offered at the Funeral Rites. Round the head (which is slightly thrown back, the eyes being raised as in prayer) is a *vitta*, or crown of leaves and flowers,—emblematical, like the patera, of the Funeral Rites, and significant of the happiness of the Departed in the World to Come. A tunic is worn, drawn close to the figure in tight folds at the waist, the *toga*, or mantle, being disposed over the shoulder, and sweeping in folds over the lower part of the person. Along the front edge of the base of the operculum is an inscription in Etruscan Characters—tinted in purple, and reading from right to left. The well executed bas-relief below appears to be a work coeval with the Roman Age, and of a (comparatively speaking) no very ancient date—considered as Etruscan. The subject of it is uncertain. It consists of a spirited group of four armed figures, and part of a war-horse. Two of the combatants are armed and partially clothed (one a warrior and the other, apparently, an Amazon), the remaining two being armed only—one with a sword, a helmet, and a shield, and the other provided with a sword alone. To the left of the frieze is the head and fore-quarters of a war-horse caparisoned, and partly concealed by one of the warriors with his sword drawn, having a *lorica*, or coat of mail (blue) over his short under-vest, with a blue mantle flying in the air behind him. He has also a large round shield on the left arm with which he attempts to protect a naked warrior from a death blow aimed at him by the other armed athlete, who, facing his prostrate foe, stoops over him to give full force and a fatal effect to the coming stroke. Stepping from behind the last mentioned is the fourth combatant (like the fallen warrior without a helmet), but clad in a short light-red tunic (gathered into folds, the right breast being exposed), and wearing a blue mantle over the left shoulder. This figure also appears to be about to assault the more successful warrior in defence of the vanquished athlete. All the figures are bare-footed, and the interior of each shield carried by them is of a bright red colour. The height of the urn is one foot eight inches and a half; length, thirty-six inches and a half; width, about

one foot five inches; greatest height of lid, one foot seven inches and a half. The Inscription on the Lid reads in Roman letters as follows: FASTI SENTINATE VMRAHASA. The *Sentinate* were one of the principal Families amongst the Ancient Etruscans. The name is found in Sepulchral Inscriptions at Tarquinia. Tombs of the "Sentnias," or "Sentinate, are also found amongst the Tombs of the Magnates of Clusium. (Gray's Sepulchres of Ancient Etruria. Chap. IV. and Chap. IX.)

1018. (No. II.) AN ETRUSCAN CINERARY URN, or Cista, of sculptured marble, of an oblong square form with an *operculum* or lid, showing distinct marks of the original colouring, especially in the figures of the bas-relief. The workmanship of this urn is, in every way, inferior to that displayed in the fabrication of No. 1017, and is probably to be referred to a much more remote epoch. Upon the cover is a Recumbent Figure (apparently that of a female) holding in the right hand a patera, and resting the left in front on a chaplet, or on a *torque* usually worn pendant from the neck. The robes are thrown in loose folds around the person and exhibit traces of a dull purple tint. On the front edge of the base of the lid is an inscription in Etruscan Characters partially defaced, but obviously once picked out in the same colour as that which appears on the marble above. In the bas-relief, between two fluted pilasters with rude Ionic capitals, is a representation of the murderous combat between Eteocles and Polynices—the two Theban Brothers, sons of Œdipus. The two female figures, standing by at this fratricidal struggle, are Infernal Furies. Each Fury has the right breast bare, and wears buskins (*cothurni*), a short tunic, bracelets, armlets, and a torque. They are also appropriately represented with wings, and each holds a lighted torch in one hand,—the other being stretched out over the antagonists, whom they seem to encourage, applauding the brutal rage with which they are inspired. Eteocles stands on the left hand of the bas-relief with a Fury immediately behind him. He is provided with a *lorica*, or coat of mail, a helmet, and a sword; the latter he has just thrust into his brother's breast. His left hand is engaged in tearing away the large round shield (coloured red) with which Polynices tries to shelter himself. Between the legs of Eteocles appears the helmet of Polynices which in the struggle has been wrenched off and has fallen on the ground. Polynices, who is armed like his assailant, has sunk down on one knee, and still retains his shield. He has just received his death-wound, and is in the act of burying his sword in the groin of Eteocles. The representation of this battle, here given, exactly accords with the description of it by Statius:—

> ——————— tandem irruit exul, [sc. Polynices.]
> Hortatusque manum, cui fortior ira, nefasque
> Justius, alte ensem germani in corpore pressit,
> Qua male jam plumis imus tegit inguina thorax.
> Ille dolens nondum, sed ferri frigore primo
> Territus, in clypeum turbatos colligit artus:
> Mox intellecto magis ac magis æger anhelat
> Vulnere, nec parcit cedenti, atque increpat hosti.
>
> (Stat. Theb. IX., 540.

Of Eteocles the Poet afterwards says—

> Erigit occulte ferrum, vitæque labantis
> Relliquias tenues odio supplevit, et ensem,
> Jam lætus fratris non frater in corde reliquit. (IX., 560.)

A further coincidence between these figures and description of Statius is that the Furies are in both instances introduced as spectators and abettors of the combatants:—

> Nec jam opus est Furiis; tantum mirantur, et adstant,
> Laudantes, hominumque dolent plus posse furores. (537.)

This combat was by no means an uncommon subject amongst ancient artists; even in the University Museum itself there is (at least) one other bas-relief of a precisely similar character on the front of an Etruscan Cinerary Urn of Baked Clay. We learn from Pausanias that the representation of this horrible duel served as one of the ornaments of the sarcophagus in which was placed the body of Cypselus, the Tyrant of Corinth. In his description of that sarcophagus Pausanias states that Polynices was there depictured as having fallen on one knee—the same attitude in which he is here represented. The height of the Urn is one foot five inches; length 24 inches and a half; width, 12 inches and a half; greatest height of lid (made of very coarse marble) twelve inches and half.

1019. (No. III.) A SMALL ETRUSCAN CINERARY URN, or Cista, of Baked Clay, nine inches and a-half in height, one foot two inches and a quarter in length, and about seven inches and a half in width. On the front is a bas-relief representing the interference of Echetlæus on behalf of the Greeks at Marathon, as will be found more particularly described under No. 1023 in this Catalogue. This subject is another which appears to have been a very popular one with the Ancients; the same design is seen repeated on the Urns marked Nos. 1023, 1026, and 1027; the workmanship of Nos. 1023 and 1027 being decidedly superior to that of this monument, and of that marked No. 1026. The lid of the Urn now described does not seem to be that which originally belonged to it, having apparently been made for an Urn of smaller size. The greatest height of this operculum is three inches, and its length eleven inches and a quarter. The figure thereon is that of a youth reposing on two pillows. There is no inscription.

1020. (No. IV.) AN ETRUSCAN CINERARY URN, or Cista, in Baked Clay of excellent workmanship; the design of bas-relief being precisely the same as that of No. 1018—the Duel of Eteocles and Polynices—but far less ancient. This Urn still exhibits faint traces of the original colouring, laid in on an imperfect sort of enamel, and visible through part of that clay in which it was covered up for ages. Along the top of the Urn, immediately below the line of an elegant, egg-shaped ornament, is an almost obliterated inscription in Etruscan Characters painted upon the clay. The four letters which appear in the centre of this inscription are very indistinct and well nigh illegible. The semi-recumbent figure on the operculum appears to be that of a lad from twelve to fourteen years of age, naked to the waist,—leaning with

his left hand on a cushion, and resting his right hand, with a *patera*, in the usual attitude, on the left knee. The face is looking upwards. This figure is executed in a very tasteful and spirited style, but is by no means so well finished as the frieze below. The height of this Urn is eleven and a quarter inches; length, one foot six inches; width, six inches; greatest height of lid, eleven inches.

1021. (No. V.) An Etruscan Cinerary Urn, or Cista, in Baked Clay, differing from all others in the Museum in having no plinth above the bas-relief in front, and in having a largely projecting basement. On the front of the Urn is the Figure of some Marine Deity—probably Nereus—the upper portion of the person being that of a man and the lower extremeties terminating somewhat after the fashion of a fish with two distinct tails. The Figure carries a long oar of a spade-like shape, and something that may possibly be intended for a fishing net. On the lid is a Recumbent Figure wrapped in a mantle, and lying in an attitude expressive of the most absolute repose. There are some faint traces of an inscription at the foot of the Urn. The height of the Urn is ten inches; the length, one foot four inches; extreme width, nine inches and three quarters; greatest height of lid, six inches. It is evident that this monument (like No. 1020) was once covered with white enamel. The Figure with Caudal Appendages resembles the Angel of Death, as found in a Tomb at Tarquinia. See No. 1051.

1022. (No. VI.) A small Etruscan Cinerary Urn, or Cista, in Baked Clay, of rude workmanship,—eight inches high, ten inches long at the top, and six inches and a-half wide. On the front are represented two Female Figures before a door, at which they appear to be demanding admittance. The door probably represents the Entrance to the Future World,—doors being frequently represented on ancient monuments to symbolize that idea. The Figures at the corners of the front, furnished with torches, are the Genii of Death. On the lid is a Recumbent Figure very roughly executed. According to Montfaucon, "Les portes d'Enfer se voient assez souvent dans les monuments." Tome V., Livre IV. 5. (See also "Museum Disneanum," Part II., page 204.) Müller observes in his Work on Ancient Art (page 621) that on Etruscan Cinerary Cistæ the Departure of the Deceased from this World is often represented by a leave-taking before a door, such as may be here intended.

1023. (No. VII.) A Beautifully executed Etruscan Cinerary Urn or Cista of Baked Clay, the bas-relief on the front of which represents the Mythical Hero Echetlæus fighting with a ploughshare for the Greeks at the battle of Marathon. The following is the account which Pausanias has given of this combat:—

Συνέβη δὲ, ὡς λέγουσιν, ἄνδρα ἐν τῇ μάχῃ παρεῖναι, τὸ εἶδος καὶ τὴν σκευὴν ἀγροῖκον· οὗτος τῶν βαρβάρων πολλοὺς καταφονεύσας ἀρότρῳ μετὰ τὸ ἔργον ἦν ἀφανής· ἐρομένοις δὲ Ἀθηναίοις ἄλλο μὲν ὁ Θεὸς ἐς αὐτὸ ἔχρησεν οὐδὲν, τιμᾷν δὲ Ἐχετλαῖον ἐκέλευσεν ἥρωα.

"And they say it came to pass in that battle that a certain man, with the personal appearance and dress of a countryman, came to their assistance. This individual killed many of the barbarians (the Persians) with a ploughshare, and disappeared after the engagement. When the Athenians enquired who he was, the oracle returned them no definite reply, but commanded them to honour the Hero Echetlæus" Pausaniæ Græciæ Descriptio Liber 1. (Attica) Caput XXXII. [*Edidit Carolus Godofredus Siebelis.*] The Mysterious Hero stands with his back to the spectator, and is armed with a ploughshare with which he is in the act of striking one of the foe—a warrior who has sunk upon one knee, and who is endeavouring to cover himself with his shield. Echetlæus is about to be attacked by another warrior armed with a sword and shield, and standing immediately behind him. A third Persian—at the extreme left of the frieze—armed with a sword and shield, is preparing to fall upon the Unknown Hero. Though in some parts much worn it is easy to see that the design and execution are both of a high order. Echetlæus is scantily clothed, but the warriors, against whom his fury is directed, are clad in coats of mail and wear blue mantles. On the Operculum is the Semi-Recumbent Figure of a Lady (with a species of coif or hood over her head) reclining in the usual attitude, excepting that in her right hand she holds a *torque* or chaplet (it is not clear which) on her lap. Her hair seems to be plaited across the forehead, and put away in loose bands, at the side of the face, under the hood. She also wears ear-rings, and a *brachiale* on the right arm. The drapery of the entire figure—very gracefully disposed of in large massive folds—appears to have once been coloured white and blue. The cushions under the left arm are coloured blue and red. No inscription is anywhere visible. The height of this Urn is nine inches and a half; the length, one foot two inches and a-half; the width, eight inches; and the greatest height of lid, seven inches.

1024. (No. VIII.) An Etruscan Cinerary Urn, or Cista, of Baked Clay. The bas-relief in front is rudely executed, and represents Three Warriors and a Female. The subject is uncertain. One of the combatants has sunk down on one knee, and, having lost his sword, covers himself with his shield whilst attempting to seize a stone, with the intention (as it would seem) of hurling it at the warrior standing to the left of him, by whom he is hard pressed. The Female Figure standing behind appears to encourage the victor to despatch his fallen adversary—directing his sword towards the head of his unsuccessful antagonist. Another man, armed with shield and sword, attempts apparently, to thrust aside the fallen man with his foot in order the more readily to engage his adversary. The helm of the fallen foe is seen (as in Nos. 1018 and 1020) between the legs of the left hand combatant. The workmanship is rude and inexpressive. Over the Urn is the Semi-Recumbent Figure of a Lady in an easy and dignified attitude—one more of reflection than of repose. The design of this part is extremely elegant, although but imperfectly carried out.

No inscription appears. The height of the Urn is one foot; the length, one foot five inches; and the width, eight inches and a half. The greatest height of the lid is eleven inches, and its greatest length, one foot seven inches and a half.

1025. (No. IX.) An Etruscan Cinerary Urn, or Cista, precisely similar to the foregoing, having, apparently, been formed in the same mould. The *operculum*, or lid (slightly damaged) is formed of a finer description of clay than that used in making the Urn. It is surmounted by a Recumbent Figure very much resembling that of No. 1021.

1026. (No. X.) An Etruscan Cinerary Urn, or Cista, of Baked Clay, (without an *operculum*) representing on its front the Myth of Echetlæus. It is one of the same size and pattern as No. 1023.

1027. (XI.) Another Urn, or Cista, exactly resembling the foregoing (No. 1026), but made of coarser clay, with a wider opening at the top.

1028. Roman Cinerary Urn of Alabaster containing human bones, *burnt*—as was usual at Rome immediately after the Augustan Era and until about the epoch of Constantine the Great.

1029. Marble Frieze representing a Temple, a Bull, the Nude Figure of a Nymph with a Lyre, a Dog, a Tree with a Serpent and the God Pan. According to Müller the Hesperidian Tree, enwreathed by a Serpent, is a symbol of Blessedness—veiled in Darkness and Terrors. Vide Muller's Ancient Art, page 621. This Frieze is probably part of the Tomb of a Young Female :—

Proté, Thou hast not died but gone
Forth to a Land of Rest;
A better and a happier one,
The Islands of the Blest:
Where down the Elysian Plains Thou dancest still,
Amid soft flowers—far, far from every ill.

No sickness more shall vex Thee there
Nor hunger, thirst, nor storm, nor heat,
E'en the bright things which please men here
Raise in Thy bosom no regret,
For to Thy guile-less Spirit it is given
To dwell in purest Light and close to Heaven. *

[* The above elegant reproduction of one of the most Beautiful Flowers of The Greek Anthology (in which some Unknown Heathen bears an affecting testimony to Man's Future Existence) is from the accomplished pen of the Rev. Dr. J. E. Bromby of Melbourne—a distinguished scholar, under whom it was my great privilege, more than thirty years ago, to pursue my studies at the Bristol College, of which Dr. Bromby was then the Principal. The well known Fragment, thus happily translated, is as follows :—

Οὐκ ἔθανες, Πρώτη, μετέβης δ' ἐς ἀμείνονα χῶρον,
Καὶ ναίεις μακάρων νήσους θαλίῃ ἐνὶ πολλῇ,
Ἔνθα κατ' Ἠλυσίων πεδίων σκιρτῶσα γέγηθας
Ἄνθεσιν ἐν μαλακοῖσί, κακῶν ἔκτοσθεν ἁπάντων.
Οὐ χειμὼν λυπεῖ σ', οὐ καῦμ', οὐ νοῦσος ἐνοχλεῖ,
Οὐ πείνη σ,'οὐ δίψος ἔχει σ' αλλ' οὐδὲ ποθεινὸς
Ἀνθρώπων ἔτι σοι βίοτος· ζώεις γὰρ ἀμέμπτος
Ἀυγαῖς ἐν καθαραῖσιν Ὀλύμπου πλησίον ὄντος.—E.R.]

1030. Roman Amphora, or Wine Jar, three feet long, and one foot five inches in its greatest circumference. This vessel terminates in a sharp point at the base, so that it could be made to stand up in sand, if the wooden amphora-stand (ἐγγυθήκη or *incitega*) were not readily available.

1031. Large Roman Amphora, found (incrusted with oyster-shells) in the sea near Baiæ. Two feet eight inches high, and about three feet nine inches in its greatest circumference.

1032. Another Roman Amphora, of an elegant shape. Three feet ten inches high, and three feet three inches in its greatest circumference.

1033. Etruscan Female Figure of Baked Clay, shewing the ancient costume. The Figure holds in the left hand an *askos*, similar to No. 732.

1034. Head of a Female in Baked Clay, of good workmanship; shewing the head-dress. The object (which was probably votive) is hollow; and furnished at the back with a hole, by means of which it was once hung from a nail on the wall.

1035. Another Similar Object, but far less elaborately finished.

1036. Another Similar Object, representing the Head of a Child.

1037. Votive Offering. A Right Foot in Red Clay: made so as to be readily fastened against the wall, at the heel.

1038. Fragment of Baked Clay, representing a Human Face surrounded with leaves.

1039. Figure of an Etruscan Female, barefooted and thinly clad, carrying a circular vessel on her left shoulder, and something else under her right breast. In Baked Clay. Broken. The inner surface of this interesting antique is covered with stalagmites.

1040. Face of a Boy, about life size. In Baked Clay. Broken; and mended.

1041. Head of a Beautiful Female in Fine Baked Clay. Possibly a Cinerary Urn, closely modelled after the head and face of the Deceased—as was not unusual with the Etruscans. Of a comparatively late date.

1042. Votive Offering. A Left Foot in Red Clay.

1043. Face of a Female in Red Clay, partially coloured.

1044, 1045, and 1046. Three Votive Arms of Red Clay.

1047. Head of Etruscan Lady, in Baked Clay. Of the same character as 1034.

1048. Similar Object, but smaller; with a disk at the back, as in Nos. 1034 and 1035.

1049. Head and Bust of a Mother Aphrodite, or Venus Victrix. In Fine Baked Clay, partially coloured. In the left hand is an apple, and above the head is the *Modius*—a mitra-shaped ornament—the Emblem of Fruitfulness. This is doubtless an *Ex Voto* from some childless Roman Wife. Recently broken.

1050. Large Fragments of a Fine Roman Amphora, taken from the Excavations in Cannon-street, London.

1051. Small, but Solid Fragment of a Large Bathing Pan, or Lebes —a vessel similar to that mentioned at No. 816. Of Red Clay. On the outer side is a Figure of Thetis, or some other Marine Goddess. She is represented with long hair, and with a Shell at the back of her head, arranged like the *Nimbus* of Mediæval Art; or like (what that was originally derived from) the Disk of the Sun on the head of Ra, and other Egyptian Deities. (See Nos. 307 and 1145, &c.) This Figure has caudal appendages instead of legs. [It has been observed that this Figure closely resembles that of the Angel of Death, as found in a Tomb at Tarquinia.] See No. 1021.

1052. Eight Fragments of Ancient Stoneware, discovered at the Fenchurch Street Station, London. Probably some portions of the fittings of a Roman Bath. On one of the pieces is the name "ANIOS;" and (elsewhere) "E.E."

1053. Small Fragment of a Lebes, or Bathing Pan, similar to No. 816. Contains the representation of a Stork.

1054. Small Pieces of Ancient Pottery, of different kinds.

1056. Numerous Interesting Fragments of Samian Ware, on many of which are the names of the Potter—such as "Bargae" for example.

1057. Numerous Assorted Fragments of Samian Ware.

1058. Marble Sarcophagus, seven feet one inch in length, two feet ten inches and a half in width, and two feet three inches high. Stands in the Outer Room, near the Window of the Twelve Cæsars. This Handsome Receptacle for the Dead is ornamented with large festoons of fruit, winged and draped figures, Medusa-heads, and such like decorations, in high relief. At the southern extremity (inside the cavity) is a hollowed-out space—a resting place for the head of the corpse. At the opposite end there is a small hole to drain off superfluous moisture. From Southern Italy.

1059 and 1060. Assorted Pieces of Samian Ware.

1061. Numerous Models of Roman Weights. See Nos. 461 and 1241.

1062. Mosaic from South Italy, representing the Old Symbolical Emblem of the Peacock—signifying Eternity.

1063. Marble Slab, once forming part of some building, but afterwards inscribed, on the back, with the words: DIS * MANIB[vs] * LVCCELAE * TYCHE * "To the Sacred Shades of Luccela Tyche."

1064. A Christian Stele, or Monumental Tablet, found near Rome. It runs as follows: CAELIA ASELLA † INNOCENT [issima] * QVE (*quæ*) VIXIT ANN[os] XII. M[enses]—* DEPOSITA VII [die ante] KL (kalendas) SETTEM [brias] (*Septembrias*) * IN PACE.—"Cælia Asella most innocent; who lived twelve years, and —— months. Buried on the 7th day before the Kalends

† The name of ASELLA was by no means uncommon as a Christian Name amongst the Early Roman Christians. In the Cemetery of Cyriaca, on the Tiburtine Way (to the Eastward of the Northern Part of the City of Rome) was found the following Stela: "In Xto A. Ω. ASELLA QVE VIXIT AN. XLIII. ET M. IIII. ET DIES V. ET DEFVNCTA EST DECIMV KAL AVGVSTAS." See "Arringhi's *Roma Subterranea*," *Tom. II., Lib. IV., Cap. XVII., pagina* 140.

of September. In Peace." This Stele was found on the Latin Way—leading out of Rome to the S.E. It must be observed that in Christian Steles, or Tablets, the Verb used for "To Bury" is *deponere*, to put aside (for the resurrection). In Heathen Tombs the corresponding word would be *sepelire*; which, however, is found to have been but very seldom used.†

1065. ANOTHER SIMILAR TABLET;—DESCISSIT (*discessit*)* LEO VX. KAL[endas] IVL[ias] D* IE BE[ne]RIS (*Veneris*) ANNORVM* XXSII.—"Leo departed this life on the 15th day before the Kalends of July, on the Day of Venus (Friday, 17th of June) aged 28 years. Found at the Molinari Vineyard, on the Appian Way—leading out Rome to the S.S.E. The Molinari Vineyard is on part of the site of the Prætextatus Cemetery.

1066. ANOTHER CHRISTIAN TABLET;—DEPOSSIO (*depositio*) HILAR[is] ES[t]QVE (*quæ*)* VIXIT ANNVS VII. M[ense] VNO. D[iebvs]* XIII. DEPOSITA DIAE VII. [ante]IDVS* [o]CT[obrias] RICOMEDE ET CLYARCO CONS[vlibvs].—"This is the Burial Place of Hilaris,—who lived seven years, one month and thirteen days; buried on the 7th day before the Ides of October, in the Consulate of Nicomedes and Clearchus." The presumed date of this Tablet (which is, at all events, a tolerably accurate copy of some Monumental Stela) is A.D. 384. Respecting the *Dove* on this "memoria" see *Arringhi's "Roma Subterranea,"* Vol. II., Book VI., Chap. 50, page 706.

1067. PART OF A CHRISTIAN TABLET: EYFROSYNE(ii)* CO[n]IVGI* DVLCISSIMÆ* Q[væ] V[ixit] ANN[os] XXVII M[enses] III *D[ies] XIIII, H[ic] DEP[osita] DIE V [ante] KAL[endas] IANVARIAS‡ IN CHRISTO:—"To Euphrosyne his dearest wife; who lived 27 years, three months, and fourteen days. Here buried on the 5th day before the Kalends of January (28th of December) in Christ." Found in one of the Roman Hypogæa. §

1068. PRIMIO* PUBLICVS,—V[ixit] A[nnos] VIIII* MENS[es] III.—"Publicus to Primius,—who lived nine years and three months."

1069. D.M.* AELIO HETAERO ET*AELIAE CAPITOLINAE* PATRONIS*—AELIA CHRYSOTHOE* LIBERTA. B[ene] M[erentibus] F[ecit]. Translated thus;—"To the Sacred Shades —To Ælius Hetærus, and to Ælia Capitolina, her Patrons;—Ælia Chrysothoë, their Freedwoman, as to those who were well deserving, hath erected this."

1070. DIS* MANIB[vs]* EVHEMERIAE:—Translated thus—"To the Sacred Shades of Euhemeria."

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†The number of Christian Dead sepulchred in the *Hypogæa* of Ancient Rome, now usually known as "The Catacombs," has been calculated by F. Marchi, after a diligent examination, to be more than *six millions*. Vide Cardinal Wiseman's "*Fabiola*," and Dr. Spencer Northcote's Work on "*The Catacombs*."

§ Vix fama nota est, abditis
Quam plena Sanctis Roma sit,
Quam dives Urbanum solum
Sacris sepulchris floreat."
Prudentius—Peristephanon, Hymn II., line 541.

‡ The words "In Christo" are expressed by the well-known Monogram—usually identified with the Labarum of Constantine the Great, but believed to be far more ancient. See Arringhi's "*Roma Subterranea*," Vol. II., Book IV., page 556. "Quæ quidem vocis nota etc."

1071. D. M.* SINTIAE SERAPIADIS* VIXIT ANNIS XVII. C[aivs]* SENTIVS MAXIMVS MA*NIPULAR[is] III [annos] MARTE.—"To the Sacred Shades of Sintia Serapias, who lived 17 years. Caius Sentius Maximus, a Common Soldier, three years in the army (?) hath erected this."

1072. D. M.* A[vlvs] FRAVCIVS CARPVS SIBI*ET FRAVCIAE CYRILIAE* CONIVGI* LIBERTIS LIBERTABVSQVE* POSTERISQVE*EORVM.—"To the Sacred Shades, &c., Aulus Fraucius Carpus for Himself and for Fraucia Cyrilia his wife,—for their Freedmen, and for their Freedwomen, and for their Posterity."

1073. D[iis] M[anibvs] S[acrvm] * Q[vintvs] MARIVS BASSVS ET MARCIA* AELIANA SE VIVOS FECERVNT SIBI* POSTERISQVE EORVM:—"Sacred to the Shades of the Departed. Quintus Marius Bassus and Marcia Aeliana in their life time made this for Themselves and their Posterity."

1074.—D.M *M[arco] VALERIO HY*MNO VALERIA* M[erenti] F[ecit]SABINA PARE[nti]* PIENTISSIMO.—"To the Sacred Shades: To Marcus Valerius Hymnus, her most affectionate parent, Valeria from the Sabine Country, as to one who deserved the honor, hath erected this."

1075, Two Fragments of Tombstones, or *stelæ*, on which too little remains of the inscriptions for us to surmise what may have been their meaning. The first fragment shews the letters "*tibus men coni*," and the second, "*m. reliae tae na ie pan.*"

1076. D M.* IVNIAE THEODOTI* P. RVFINVS SERENVS* CO[n]IVGI SVAE FECIT.—"To the Sacred Shades:—To Junia Theodotis his wife, Publius Rufinus Serenus hath erected this."

1077. D.M.* IULIVS ALEXANDE[r]* PR[æfectvs]* HIC POSITVS*EST III. [die ante] KAL[endas] IVN[ias]—"To the Sacred Shades, &c.—Julius Alexander the Prefect was here buried on the third day before the Kalends of June (30th of May)."

1078. D.M.* HERMES ET* LAVDICIA* PARENTES CARIS*SIMI FECERVNT* LAVDICIAE FILIAE* SVAE DVLCISSIMAE* Q[væ] V[ixit] A[nnos] V. M[enses] VI. D[ies] II. "To the Sacred Shades, &c.—"Hermes and Laudicia, her most affectionate parents, made this monument for their sweetest daughter Laudicia: who lived five years, six months, and two days."

1079. D.M. FLAVIAE MAXIMIL*LAE VIX[it] AN[nos] XIX.* VALERIVS VALENS* CONIVGI M[erenti] F[ecit].—"To the Sacred Shades, &c: To Flavia Maximilla his deserving wife, who lived 19 years,—Valerius Valens hath erected this."

1080. D.M.* C[aio] RVTILIO RVFO* VIXIT ANNIS XIIII.* MENS[ibvs] III. DIEB[vs] XII.* C. RVTILIVS RVFVS* PATER FILIO FECIT:—"To the Sacred Shades;—To Caius Rutilius Rufus, who lived 14 years, 3 months, and 12 days; Caius Rutilius Rufus—the Father for the Son—hath erected this."

1081. D.M.*M. LOLLIVS PRIMITIVS* NAT[vs] ITALICVS. VIXIT A[nnos]* XXXV. MILIT[avit] A[nnos] VII. D[ies] X.* VALERIA PRIMILIA* CO[n]IVGI B[ene] M[erenti] F[ecit]; "To the Sacred Shades: Marcus Lollius Primitius, a native of Italy:

who lived 35 years, and served in the army for seven years and ten days. Valeria to her husband, the well deserving, hath erected this."

1082. D.M. *MARGARI*DI CONIV*GI MEREN*TI C[aivs] IUL-[ivs]* HERMEROS. "To the Sacred Shades; to Margaris, his estimable wife, Caius Julius Hermeros hath set up this."

1083. D.M* C. IULI[i] PETRONIANI* EX LIB[erâ] ARMATA* NAT[vs] Ægypt[o] VIX[it] AN[nos]* XLV. MIL[itavit] AN[nos] XXII.* C. LONGINVS CLEMENS III.* FORTUNA H[oc] B[ene] M[erenti] F[ecit]—"To the Sacred Shades of Caius Julius Petronianus, of the Free Troop, or Force. Born in Egypt, he lived 45 years, and served in the army for 22 years. Caius Longinus Clemens, as to one who well deserved the honor, hath set up this." The meaning of "III fortuna"† appears to be somewhat uncertain.

1084. D.M.* C[aio] IVLIO RESO MANIP[vlari]* EX III (tertia) FIDE, NAT[vs] BESS[....]* BIXIT AN[nos] LV. MILIT-[avit] A[nnos] XII* M[arcvs] RUFINVS AUCTVS* HERES B.M.F.—"To the Sacred Shades, &c. To Caius Julius Resus, a common soldier of particular (threefold) fidelity—a native of Bess.. who lived 55 years, and served for twelve. Marcus Rufinus his appointed heir set up this, as for one who well deserved the honor."

1085. D.M.* M[arcvs] QVINCTIVS C[vravit] F[acivndvm]* ET* FLAVIAE VRBANÆ* ET * LIB[erti]S ET LIBERTABVSQ-[ve]* SVIS.—"To the Sacred Shades, &c. Marcus Quinctius gave orders for this to be made both for Flavia Urbana and for her Freedmen and Freedwomen."

1086. D. M.* IVLIAE EVTYCHI*DI ANN[orum] XVII.* IVLIVS IVLIANVS* PATRONVS HVLPIVS* ARPOCRATION* CONIVGI B[ene] M[erenti] F[ecit] "To the Sacred Shades, &c. his well-deserving wife Julia Eutychis, aged 17 years,—Julius Julianus (Patronus Hulpius Arpocration) set up this.

1087. D. M.* A[vlo] TERENTIO AVGV*RINO QVI VIXIT* ANN[os] XVII. M[enses] VIII.* AVGVR[ivs] FRATRI* RARISSIMO. "To the Sacred Shades, &c. To Aulus Terentius Augurinus, his most rare brother—who lived 17 years and 8 months—Augurius erected this."

1088. D. M.* PLVTIALAE* PROCVLAE. "To the Sacred Shades of Plutiala Procula."

1089. D.M. *L[vcivs] TREB[ativs] ATEMIDORVS*SIBI ET IVL[iæ] EPHESLÆ* SVAE CONIVGI. "To the Sacred Shades; Lucius Trebatius Atemidorus for Himself, and for Julia Ephesia his wife."

1090. STELE, found near Rome, with a partially defaced Greek Inscription in Hexameters. Restored by Ludovico Visconti, the Younger, this pathetic inscription runs as follows:

† "III Fortuna."—On the third day before the Ides of June—the Festival of Fortune?

[ἐνθάδε κεῖ]μαι,*
Ζήσας [ἐν θνητοῖσι] κύκλους πί*συρῶν [λυκ]άβαντῶν,*
Καὶ Μήνης ἱερ[η]ς ἕξ ἐπί*τοισι κύκλους·*
Ἀλλ' ἔτι νηπίαχον με Τύχη*κατέθηκατο Μήτηρ*
Τωι δ'ἐνὶ λαΐνεωι τύμβωι, με*γα πένθος ἔχουσα.*†

Which may be rendered into English thus: "Here I lie, having lived amongst Mortals during the revolutions of four years, and—in addition to those revolutions—for six more revolutions of the Holy Moon. Whilst I was yet an Infant my mother Tyche buried me in this tomb of stone—she being in great grief." This "Memoria" was found on the Latin Way, to the S. E. of Rome. Vide C. L. Visconti's *Antiche Lapidi*, page 55.) Speaking of the form of expression used in the first portion of this Inscription, and of the poetical construction of the 3rd line, the Nephew of Cardinal Visconti says: "Visse cioè quattro anni e sei mesi, venendo i mesi indicati mediante le lunazioni da cui son generati. E strano di vedere in questi versi un pentametro, cioè il terzo, fra quattro esametri."

1091. ANOTHER STELE, with a Greek Inscription. This inscription, to the memory of a child named Felix, is as follows: Θ[εοις] Κ[αταχθονιοις] *Φηλικι παιδι *Γλυκυτατῳ * Θ Θρεψας. Μ. Χ. (for μνειας χαριν)—"To the Subterranean Gods; to my sweetest child Felix; One who nursed him.—As a memorial." Compare this with a Stela in Arringhi's "*Roma Subterranea*," Vol II, Book IV., Chap. 27 and page 175. Also with another very similar epitaph (but a Christian one) preserved in the same Great Work, Vol II., Book IV., Chap. 37, page 266. Found in the vicinity of Rome at a spot called *Tor Marancio*, not very far from St. Sebastian's Church, on the Ardeatine Way—a westerly branch of the Appian Way. The Tomb Houses, Vaults, or Burying Places, on which the Stelæ of the Heathen Population of Rome were set up, were to be found along the "Appian Way," the "Latin Way," and other principal roads leading out of the Eternal City. ‡

1092. D.M* SETONIAE OMFALE* PIENTISSIMAE F[iliæ]* BENEMERENTI* ENCOLPV S[vo]* PATER F[ecit]* VIXIT* ANNIS XVI. MEN[sibvs] XI.* DIEBVS X.—"To the Sacred

† This adoption of the First Person in an Epitaph is not so uncommon as some have supposed. Thero is another example of it in No, 1121. A third example may be seen in the following elegant inscription, preserved by Arringhi. (Vide "*Roma Subterranea*," Vol. II., Book IV., Chap. 20, page 146.)

Νύμφαι κρηναῖαι με συνήρπασαν ἐκ βιότοιο,
Καὶ ταχύ πού τιμῆς εἵνεκα τοῦτ' ἔπαθον
Νηπίη οὐδὲ δυοῖν ἐτέοιν τινός ἐξανύσασα,—
Φιλησίη τὴν κλῆσιν, Ἀυσόνιος γένος.

[From Opening Life the Water Nymphs dragged Me surprised away,
That honor came so quick to Me that here I could not stay;
An Infant Child, not Two Years' Suns had smiled upon My face—
FELICIA was My Name on earth; Ausonian was My Race.]

‡ Carlo Ludovico Visconti (the Younger) renders the end of this Epitaph somewhat differently. In his Little Treatise, entitled "*Antiche Lapidi* rinvenute in Varie Escavazioni Dal Cavaliero Giambattista Giudi" (speaking of this very monument) at page 22, he expresses himself as follows: "*Felici puero dulcissimo; qui cum aluit mensibus decem*, sottintendosi *μνήμην ἀνεθηκεν*, od altra cosa simile. Colui che lo nutri *per dieci mesi* (tace pero il suo nome) pose al suo alunno quel titoletto."

Shades. To Setonia Omfale his most dutiful, well deserving daughter, interred within, her Father erected this. She lived 16 years, eleven months and ten days." Visconti (*Antiche Lapidi*, page 48) has remarked on the "fastigio," or pointed top of this Tablet, as an unusual peculiarity.

1093. D.M.* GELLIAE IADI* VIXIT ANNIS XXVI* GELLIVS CRESCE[n]S* LIBERTAE BENE*MERENTI FECIT.—"To the Sacred Shades. To Gellia Ias, a Freedwoman who was well deserving, Gellius Crescens erected this. She lived twenty-six years." (See No. 1103.)

1094. D.M.* PRIMI VIX[it] A[nnis] XI.* PH[i]LEGON ET FELIX* B[ene] M[erenti] F[ecervnt]—"To the Sacred Shades of Primus, who lived eleven years. Philegon and Felix, as to one well deserving, erected this."

1095. D.M.* M[arco] CAECILIO PRIMIONI* ET AIVTRICI (*ajutrici*) CO[n]IVGI. VI[v]VS F[ieri] C[vravit]* CAECILIA TRIPHONA* FRATRI PRO PIETATI* CONSECRATV.—"To the Sacred Shades; for Marcus Cæcilius Primion and Ajutrix his wife. In their life time Cæcilia Triphona, out of affection for her brother [and sister] caused this to be set apart."

1096. CINERIBVS* ALEXANDRI. *A Cœpotaph* or garden monument. Translated thus: "To the ashes of Alexander." Has an Orifice for the Funeral Libations. (See Visconti's *Antiche Lapidi*, page 8.) Found at the Quintilian Villa, not far from Rome.

1097. D.M* M[arco] MARIO CEL*SO MAN[ipvlari] III ATHE*-NONICE:—NAT[vs] BESS[. . .]* VIX[it] ANN[is] XLV. MIL-[itavit]* AN[nis] XXXVII. LVA* LEPPIVS BVCCI. Translated thus—what can be made out of it:—"To the Sacred Shades, &c., To Marcus Marius Celsus a Private Soldier of the Third —, Athenonice erected this. He was born in Bess – lived 45 years, and served in the army for 37 years . . . "

1098. D. M. HERMETI* VERNAE. VIXIT AN*NIS XVIIII. VALERIVS* CLEME[n]S ARMOR*UM CUSTOS III* MERCVRI B.M.F. Translated thus: "To the Sacred Shades; To Hermes Verna. He lived 19 years. Valerius Clemens, keeper of the arms of the Third Cohort, as to one who well deserved it, hath erected this."

1099. D.M * ANICIO* HERMETI ET* POMPEIAE CY*THERIDI: —"To the Sacred Shades; to Anicius Hermes, and Pompeia Cytheris."

1100. D.M.* ARIO ROM * MANO VIX[it] AN[no] I. M[ensibvs] VI.*ARRIVS FRONTINVS* FILIO PIENTISSIMO* FECIT. Translated thus—"To the Sacred Shades. To Arius Romanus, who lived one year and six months; Arius Frontinus to him, his most affectionate Son, hath erected this."

1101. D.M.* HERBVLAE PROTIAE* VIX[it] ANN[is] XXI. M[ensibvs] V.* PATER. Translated thus: "To the Sacred Shades of Herbula Protia, who lived 21 years and 5 months. Her Father erected this."

1102. D.M.* AELI[vs] AGRIPPA* BERIOLAE QVAE VI[xit]* ANN[is] XVII. BENE* M[erenti] F[ecit]. Translated thus: "To the Sacred Shades: To Beriola, who lived 17 years, and was well-deserving, Aelius Agrippa hath raised this."

1103. D.M.* M[arcvs] IUNIVS* ENTINVS ET IUL[ia]* FELICITAS FECERV[nt]* IVNIAE SECVNDAE*PATRONAE BENE [merenti]* . . ET SIBI.† Translated thus: "To the Sacred Shades: Marcus Junius Entinus, and Julia Felicitas, erected this for their kind, well deserving Patroness Junia—and for Themselves." Imperfect.

1104. D.M. A[vlvs]* AMMONIVS VIX[i]T* AN[nos] XXV. Translated thus: To the Sacred Shades: Aulus Ammonius lived 25 years."

1105. D.M.* DOMITIVS HERACLIA*NVS DOMITII HERACLIA*NI FIL[ivs]. VIXIT ANNO I. M[ensibvs] II.* B[ene] M[erenti] F[ecit]. Translated thus—or something like this: "To the Sacred Shades: Domitius Heraclianus, son of Domitius Heraclianus. He lived one year and two months. As to one who well deserved it, his Father set up this.

1106 D.M.* ASCLEPIODOTE ERM*ODORI FILIAE NICOME*-DISSE VIX[it] AN[nis] XXX FRAT* F.R. BENE M[erenti] F[ecit]. The interpretation of this Stele appears to be involved in some obscurity.

1107. D.M.* VRSENAE CRIS*T[a]E VIX[it] ANN[is]* XXVII. AELIVS* APOLLONIDES* B[ene] M[erenti] F[ecit]. "To the Sacred Shades: Aelius Apollonides to Ursena Crista (who lived 17 years) erected this, as to one who was well deserving.

1108. D.M.* PH[i]LEGOSTENI* FILIAE B[ene] M[erenti]* F[ecit]. (Interpretation somewhat doubtful).

1109. D.M.* A. TERENTIO ET* M. L. FLAVIANI. (Interpretation doubtful.)

1110. D.M.* VITELLIAE FELICITATI* VIXIT ANN[is] VIII. M[ensibvs] V.* VITELLIA HELPIS FILIAE* B[ene] M[erenti] F[ecit.] Translated thus: "To the Sacred Shades: Vitellia Helpis to her well deserving daughter Vitellia Felicitas hath erected this. She lived for eight years and five months."

1111. EPAPHRODIVS* ONESIMO FRATR[i]* VIXIT ANN[is] XXXV. Translated thus: "Epaphrodius to his brother Onesimus, who lived 35 years."

1112. M. OCT*EVS GEM. (Interpretation and authenticity doubtful.)

1113. LAELIA M F.* PRISCILLA VIXIT* A[nnis] XXIII. Translated thus: "Lælia M. F Priscilla, who lived for 23 years"

1114. B\IANI* C. IVLIVS ANCHR* EROS M.F.* ARGENTAR POLLA. (Interpretation doubtful.)

1115. HALEAE* AGRIPPINAE* ANCILLAE* VIXIT A[nnis]

† C'insegnano i marmi come talvolta i liberti de'piu cospicui personaggi costumassero di citare il cognome in cambio dei prenome de'loro patroni, onde pienamente indicare coloro, cui si gloriavano di appartenere." (C. L. Visconti's *Antiche Lapidi*, page 31.) This remark, by Cardinal Visconti's Nephew, will be found, more or less applicable to the Inscriptions numbered 1015, 1093, and 1103.

XXV. Translated thus: "To Halea, the hand-maid of Agrippina, who lived 25 years."

1116. R. LIBERTIS* VIVOS FECIT. Part of a Stela with a Fragmentary Inscription. Has an ornamental border of leaves.

1117. Portion of a Christian Stele, shewing the Dove and the Olive Branch—a common Emblem amongst the Early Christians, of the Resurrection of the Dead. Inscription Fragmentary: TI. QVI. VIXIT AN. DEPOSITVS. VIII. Found in one of the Roman Hypogæa. The vast extent of the Ancient Christian Burial Places in the neighbourhood of Rome is (comparatively speaking) but very little known. "Rome," says Cardinal Wiseman, "might be said to be surrounded by a circumvallation of cemeteries—sixty, or thereabouts, in number, &c."—*Fabiola*, page 143.

1118. Portion of another Stele, also (probably) Christian. On the top of this monument is a rude design, consisting of a bird and other objects. Below is the following fragmentary inscription: TI CLAVDIO A* AMIANTHOS* VIXIT ANN[is] XX * EROS ET NATALIS FRA[tres]* FRATRI FECERV[nt]: "To Claudius .... Amianthos .... He lived 20 years. Eros and Natalis, his brothers, put this up to the memory of their brother." Found on the Appian Way. Vide Visconti's *Antiche Lapidi*, page 14.

1119. DIS MANIBVS* FLAVIA FORTVNAIA* VIX[it] ANN[os] XXX M[enses] VI. Translated thus: "To the Sacred Shades: Flavia Fortunaia (fortunia) lived thirty years and six months." †

1120. D.M.* FELICITATI ALVMNAE DVL*CISSIMAE, QVAE VIX[it] ANN[os] * III. MENS[es] VII. D[ies] XXII. HOR[as] VIIII* PROCESSVS ET DAPHNE* B[ene] M[erenti]FECERVNT. Translated thus: "To the Sacred Shades. To Felicitas, their sweetest Nurseling, who lived three years, seven months, twenty-two days, and nine hours. Processus and Daphne (as to one who was well deserving) have erected this." (See No. 1119.)

1121. A Stela with a Greek Inscription: ΔΙΟΓΕΝΗΣ*ΜΑΡΚΟΥ ΑΜΑ* ΣΤΡΙΑΝΟΣ ΠΑ*ΛΑΙΣΤΗΣ ΕΝ*ΘΑΔΕ ΚΕΙΜΑΙ* Ζ[ησας] ΕΤ[η] ΛΗ. ΧΕΡΕΤΕ (*χαιρετε*) ΠΑΡΟΔΕΙΤΑΙ. "Here I lie—Diogenes the son of Marcus of Amastris, [a city of Pontus] a Wrestler; having lived 38 years. Farewell, Passers by." This slab, which apparently belongs to the Second or Third Century of the Christian Era, has been accidentally broken. ‡ (See No. 1119.)

1122. D.M.S.* C[aivs] IVLIVS PETRONIA*NVS VIX[it] ANNO I.* MENSIB[vs] III. PETRO*NIANVS P[ater] FILIO DVLCIS*SIMO H[oc] C[vravit] F[aciundvm.] Translated thus: "To the Sacred Shades, &c: "Caius Julius Petronianus lived one year and three months. Petronianus, the Father, caused this Tablet to be set up for his sweetest son." (See No. 1119.)

1123. D.M. FELICITATI QVAE* VIXIT ANNIS V.* MENSIBVS VII. *DIEBVS XXI. HOR[is] III.* BALERIA SPES IECIT

†This Stele (with the six next following tablets) was sent out by Sir Charles Nicholson from England to be placed in the University Museum. They arrived here about the commencement of the year 1865. They were discovered in the Columbaria at Misenum, near Naples.

‡For the deciphering, and interpretation of this very interesting Monumental Inscription the Curator has to express his respectful acknowledgments to Professor Charles Badham.

B[ene] M[erenti] ALVMNAE. Translated thus: "To the Sacred Shades. To Felicitas, who lived five years, seven months, twenty-one days, and three hours. Valeria has lost all her hopes on account of her well deserving foster child." (See No. 1119.)

1124. A Monumental Inscription in the Latin language, the latter portion of which is intelligible. It would appear to be an Epitaph written by of a mother named "Ælia Avgvrina" to the memory of "her sweetest, well-deserving son," who lived 26 years and 5 months. The text of this inscription is as follows:—M. IVL. APVIE * IVMQVEMET * EVPORIVM QVI*VIXIT. ANN XXVI. M*V. AEL[ia] AVGVRINA MAT[er]* FILIO DVLCISS[imo] B[ene] M[erenti] F[ecit]. (See No. 1119).

1125. DIS MANIBVS*. C[aio] GENIO VALENTI MILITI* EX CLASSE PRAEFIORIA MISE * MENSE EX IIII MINER: NATION: * DALM: VIX[it] ANN[os] XL IN HIS MIL[itavit[ANN[os]* XIX. HEREDES BENEMERITO* TONATIVS SEVER[vs] H.M.H.I.*I.V.S.S.E.V.E. Translated (what can be made out of it) as follows:—"To the Sacred Shades: To Caius Genius Valens, a soldier of . . . . of the Dalmatic Nation. He lived forty years, and of these he served as a soldier nineteen years . . . . Tonatius Severus . . . . (See No. 1119.)

1126. A Sun-baked Brick from the site of Nineveh. Impressed with a square stamp, on which are certain cuneiform characters. Presented to this Museum by a Lady.

1127. Cast of an Assyrian Obelisk, discovered in November 1846, by Austin Henry Layard on the site of Ancient Nineveh, near the confluence of the rivers Zab Ala and Tigris. The original obelisk, now in the British Museum, is thus described. "It was an Obelisk of Black Marble, six feet six inches high; flat at the top, and cut into three gradines. It was sculptured on the four sides; there were, in all, twenty small bas-reliefs, and above, below and between them, was carved an inscription 210 lines in length. The whole was in the best preservation; scarcely a character of the inscription was wanting; the figures were as sharp and well-defined as if they had been carved but a few days before. The king is twice represented followed by his attendants; a prisoner is at his feet, and the vizir and eunuchs are introducing men leading various animals, and carrying vases, and other objects of tribute on their shoulders, or in their hands. The animals are the Elephant, the Rhinoceros, the Bactrian, (or two-humped) Camel, the Wild Bull, the Lion, the Stag, and various kinds of monkeys. Amongst the objects carried by the tribute-bearers, may, perhaps, be distinguished the tusks of the Elephant, shawls, vases of the precious metals, fruit, and bars of metal, or bundles of rare wood. From the nature, therefore, of the bas-reliefs it is natural to conjecture that the monument was erected to commemorate the Conquest of India, or some other country far to the East of Assyria, and on the confines of the Indian Peninsula. The name of the king, whose deeds it appears to record, is the same as that on the Centre Bulls; and it is introduced by a genealogical list containing many other royal names."

(*See Layard's Nineveh, Vol.* 1, *page* 347.) This cast has been carefully painted, so as to bring out the bas-reliefs, and the inscriptions.

1128. Plaster Cast of the Celebrated "Rosetta Stone,"—a name given to the stone in the British Museum originally found by the French in Egypt, in August 1799, near the Rosetta Mouth of the Nile, to the N.E. of Alexandria. The Original is a piece of black basalt, and contains three distinct inscriptions—*first* (or highest) in Hieroglyphics, or Symbolical Writing; the *second* in Enchorial (or Demotic) characters; and the *third* in Greek,—the Court Language of Egypt during the Ptolmaic period. According to the Greek Inscription the Stone must have been erected in the ninth year of the reign of Ptolemy Epiphanes—that is about 196 years before the Christian Era. The inscriptions are somewhat mutilated, but enough has remained to lead to important discoveries. The three texts are three several versions of one inscription, and differ in many respects. A literal translation of the last line of the Hieroglyphic Version (as restored by Bunsen and others) will probably read as follows:—"This Inscription, upon a Tablet of hard stone, to be engraved with Sacred Writing (Hieroglyphics) and with the Written Words of Books (Enchorial or Demotic) and with the Writing of the Ionians (Greek); in order that it may, in the King's name, be set up in the Temples in all the Regions, Houses, and Gates (that is throughout all Egypt) of the First, Second, and Third Orders;—wheresoever shall be placed the statue of the King of Upper and Lower Egypt, *Ptolemy, the Beloved of Ptah who liveth for ever*, the God made manifest—the Lord most excellent." This cast of the Stone has been carefully painted, so as to bring out the Inscriptions.

1129. Plaster Cast of the Head of a Statue of an Egyptian King—now in the British Museum—and erroneously called that of "*Young Memnon*," apparently from the notion that it was that of *Amemnophis*. The Head is, however, that of *Rameses the Second*—also called the Great—the Restorer of the Ancient Empire of Egypt. He bore the name of Amun-mai-Ramesis, and has been often (very erroneously) supposed to be the famous Sesostris of Antiquity. (*Vide* Wilkinson's Ancient Egypt, Vol. I, page 46.) Rameses, or Rhameses, the Second is reckoned as one of the *last* kings of the XVIII Manethonian Dynasty, or as one of the *first* of the XIX. The date of the commencement of his reign is fixed by Wilkinson at about 1355 years before Christ; subsequent to the Exodus of the Jews. Dr. Russell fixes his era at 1394 years before Christ. If we take the data of Wilkinson or of Russell the Kings of the XVIII Dynasty must be referred to a far more remote age than that now usually assigned to them.* Note:—The

* Sir Gardiner Wilkinson and Dr. Russell are obviously both in error as to the era of Rameses the Second. Mr. Samuel Sharpe, in his interesting work upon the "Alabaster Sarchophagus of Oimenepthah I, King of Egypt," [the *Amenophath* of Manetho, and the Father of this Rameses the Great] appears (at pages 6, 7, and 44) to have pretty clearly established the fact that the commencement of the reign of Rameses the Great must have been about the year B.C. 1150, or 145 years before Building of Solomon's Temple. Mr. Sharpe fixes the reign of Thothmes, or Thothmosis, the Third, at B.C 1322, instead of B.C. 1500 The "Era of Menophra" (of the Alexandrian Chronologers) is B.C. 1322, *Menophra* being evidently Thothmes III. as that is the prenomen borne by that king, in

Succession of the Kings in the XVIII Manethonian Dynasty appears (from the best authorities) to have been as follows: (1) Amosis; (2) Amenophis I.; (3) Thothmosis I.; (4) Thothmosis, II; (5) Thothmosis III.; (6) Amenophis II.; (7) Thothmosis IV. (*Horus*); (8) Amenophis III. *(Chebres)* [Here are usually interpolated the Atin-Ra-Backlan Kings]; (9) Amunmai-Anemneb, or Armais; (10) Ramesis I.; (11) Amenophath, Oimenepthah, or Seti Meneptah—also called Amenophis IV; and (12) Ramesis II., or Sethos, also called "the Great." According to some the XIX Dynasty commences with Ramesis I.; Mr. S. Sharpe, however, (a distinguished Egyptologist) makes it begin with Ramesis II. By some—Osburn for instance—the succession after Amenophis the Third is made to run as follows: Amunmai Anemneb, Ramesis the First, Sethos the First, Ramesis the Second (Rapsakes ?), Ramesis the Third, Menepthah (or Amenepthes), Sethos the Second, and Seti Ptah (or Seti Meneptah). Part of this confusion seems to have been caused by the fact that some annalists have counted in the Bekh Atenra Kings, and some have partially (or altogether) omitted them.

1130. Two Statues (of . en) about three feet ten inches high, shewing the fashion of the ancient head-dress, and also of palm-leaf kilt of Nubia—the *Schenti* of the Ancient Egyptians.

1131. A Block of Inscribed Hieroglyphic Stone from one of the Tombs of Sakkara, in the Neighbourhood of Memphis. The inscriptions on this block of stone, and the four other blocks standing near it, intimate that they are intended to commemorate an individual whose hieroglyphic name was M.S.S. (the equivalent to MOSES) the son of Hai—a Priest and Scribe of the White (or Silver) Temple of Ptah at Memphis. This Block (which is separated into two portions) is three feet six inches high, and ten inches and three-quarters in diameter. The block is four-sided, with hieroglyphics and figures on each face. On the first and fourth faces are two figures of men kneeling and supporting what appears to be a pillar or tablet surmounted by a disk. On the second and third faces two men are standing in a praying attitude. Fully described in a printed pamphlet. Probably belongs to the XX Dynasty, when the Symbol of the Jackall (*Sahu*), for Son, was substituted for the *Goose*. Forwarded with the other valuable objects following, to the Sydney University Museum from Europe by Sir Charles Nicholson in 1864-5. Memphis, [also called "Menfi," "Mefi," "Menbi," "Menofri," "Manofri," "Moph,"

his First Oval, or Name Ring. The assumption that this "Era of Menophra" is to be identified as the date of Thothmes III of course materially affects the dates of all the reigns of that King's immediate successors, and even the presumed dates of some of those Kings who preceded him. (See Nos. 10, 14, 34, 78, 151, 251, 294, 295, 334 (?) 349, and 405, &c., in this Catalogue.) Thus, according to the above calculation, the date of the Reign of Thothmes III (See Nos. 10, 34, and 151) would be B.C. 1322; that of Amenophis II., (see Nos. 295 and 405) would be, perhaps, about B.C. 1300; that of Amenophis III. (See No. 78) about B.C. 1250; that of Rameses I, about B.C. 1200; that of Amenophath (or Oimeneptah) B.C. 1170; that of Rameses the Second, or the Great, Son of Amenophath (See Nos. 14, 251, and 294) B.C. 1145; that of Sheshonk, or Shiskak, King of Bubastis (I Kings, xiv.) B.C. 975; that of Rameses VII. (the ninth in succession from Amenophath, and the Ze Ra, or "Son of the Sun," of Scripture—2 Chronicles xiv. B.C. 944; that of Tirhaka (2 Kings xix., 9.) (see No. 41.) B.C. 721, In the next century reigned Pharaoh Necho, one of the *Psammetici*, the XXVI. Dynasty (See 2 Kings xxiii.: 29, 33, 34, 35, Jeremiah xlvi., 2.) Immediately after Pharaoh Necho came Pharaoh Hophra (Ουαφρις or Vaphres) 2 Kings xxiv., 7; Jeremiah xliv. 30; Ezekiel xxix., 2. 3. (See Nos. 41 and 43 in this Catalogue.)

"Noph," and "Ptah-ei," or *House of Ptah*] was the Chief City of *Mitzraim*, or Lower Egypt; and THEBES (or rather "Thebæ") also called "Tēpē," "No," "Amun-ei," and "Diospolis," &c. was the Chief City of *Cush*, or Upper Egypt. The cities of Ancient Egypt to be considered as having been "Capital Cities," are as follows—taking them in their chronological order of Historical importance:—(1) *Memphis*, in Lower Egypt; (2) *This*, in Upper Egypt; (3) *Elephantina* (?) in U. E.; (4) *Heracleopolis* in L. E.; (5) *Tepe No* (Thebes) in U. E.; (6) *Xois*, in L. E.; (7) *Avaris* (or Leontopolis) in L. E.; (8) *Sais*, in L. E.; (9) *Tanis*, in L. E.; (10) *Bubastis* (or Pibeseth) in L. E.; (11) *Mendez*, in L. E.; (12) *Sebennytus*, in L. E.; and (13) *Alexandria*, also in Lower Egypt. During this chronological succession or series, Memphis and Thebes several times lost and regained an ascendency.

1132. ANOTHER BLOCK, similar to the foregoing, but smaller. On the first and third faces are inscribed pillars surmounted by disks. On the second and fourth faces are hieroglyphic inscriptions, and portions of the representations of men in a praying attitude. Stands two feet six inches high. (See No. 1131.)

1133. ANOTHER BLOCK, similar to the foregoing, but in a better state of preservation. Contains similar representations of pillars incised with hieroglyphics and men praying. Height of the block, one foot eight inches. (See No. 1131.)

1134. ANOTHER SIMILAR BLOCK, partially defaced by time. Stands one foot four inches high. (See No. 1131.)

1135. LOWER PORTION OF AN INSCRIBED BLOCK, on which are represented the lower parts of four clothed figures;—two kneeling, and two standing. Height of this fragment, one foot five inches. (See No. 1131.)

1136. A KILN-BURNT BRICK from Upper Egypt. Dug up, at a considerable depth in the Nile Mud, by Hikekeyan Bey, in the exploration conducted by him at the instance of the late Leonard Horner. (Vide Philosophical Transactions 1856-1857.

1137. A BLOCK OF INSCRIBED STONE from Egypt; somewhat similar to 1134, but much defaced. Stands one foot four inches high.

1138. BUST OF A FEMALE FIGURE, of the size of life, in black basalt;—a work executed in a remarkably pure style of Early Egyptian Art. The face is slightly mutilated. Stands one foot six inches high.

1139. SITTING FIGURE (Nutpe or Rhea?) in vesicular basalt, holding before her a Shrine, containing a Figure of Osiris. On the breast of the Principal Figure is a representation of Osiris standing between two deities.

1140. A PYRAMIDION, with intaglio figures and inscriptions in hieroglyphics; partially defaced.

1141. SEPULCHRAL SLAB with a Bilingual Inscription. The upper portion of the Inscription (in hieroglyphics) is the ordinary funereal dedication for "*Isi*," the Son of Petisi," to Osiris. The lower inscription has not yet been deciphered, but the

letters have been thought to shew some affinity with the Early Phœnician. Two feet five inches long, by about one foot wide.

1142. Another Sepulchral Slab, with the usual Osiride Dedication and carving. Two figures; a man and woman—one of them praying. Formerly this slab shewed the original colouring, but since the time when it was first placed in this Museum it has rapidly fallen into a state of utter decay.

> Miremur periisse homines? Monumenta fatiscunt,
> Mors etiam saxis, nominibusque venit.
> —— sunt fata Deûm, sunt fata locorum.

1143. One Block of Limestone containing six cartouches of names and titles of the Bekh-Atenra or Atin-ra Backlan Kings. This fragment was found at the "Birket of Mitrahenny," at a depth of seven feet from the surface, and forming part of the pavement of the ancient *Dromos* that extended from the colossal statue of "Rameses the First" to the Great Temple of Ptah (*or Vulcan*) at Memphis. The Atin-ra Backlan (Disk-Worshippers) Dynasty is usually interpolated towards the end of the XVIII., or immediately before the beginning of the XIX. Manethonian Dynasties. By some Egyptologists these intruders are placed after Amenophis III. It is very difficult to find any fragment with the names of the Princes of this Foreign Tribe, as all traces of them appear to have been studiously destroyed by succeeding kings.

1144. A Large Sitting Figure in Limestone—the size of Life—from Memphis. This figure is (like No. 1139) *Naopheros*, or "Shrine-bearing." The head and upper part of the statue is mutilated and time-worn. It may perhaps be a symbolical statue of Hapimu, or Nilus. (See No. 56 &c., and Bunsen's Place of Egypt in Universal History, Vol. 1., page 409.) The identity of these "Naopheroi" is however extremely doubtful.

1145. Mediæval Monstance, Ostensorium, or Altar-stand; made of lead. Discovered at London about the year 1863,—during the Excavations made at St. Pancras', for the Underground Railway. That portion of the stand intended as a receptacle for the Consecrated Wafer is apparently fashioned like palm branches, arranged in the shape of a heart, at the top of which is a cherub. On either side of the lower portion of the receptacle are rude representations of the Virgin Mary and of Our Lord. Two Figures of Ecclesiastics, wearing chasubles, and albs with apparels (having also the *nimbus* of Beatified Persons surrounding their heads) stand below the receptacle, supporting it with one hand, and bearing palm branches in the other. The heart-shaped receptacle is made to rest, as if transfixed, on a cross-hilted sword;—in evident allusion to the text of St. Luke's Gospel, Chap. ii. v. 35. This interesting relic of the Mediæval Age was probably made for use shortly after the Norman Conquest. On the basement are some letters not readily distinguishable. This monstrance is probably to be referred to the poor and semi-barbarous reign of Stephen. It was, doubtless, originally gilt, like the leaden statuettes Nos. 1146, 1147, &c.

1146. Leaden Statuette of an Archbishop wearing the pallium, found at the same time and place, and probably belonging to the same period as No. 1145. The Dignitary holds a palm in one hand, and some kind of ornament in the other. This figure (and the eight following ones) evidently once formed part of a rood loft or altar screen. They were originally gilt. Probably to be ascribed to the reign of King Stephen.

1147. Similar Statuette of a King, with a Mace or Wand in his left hand; found at the same time and place.

1148. Another Statuette of a King, in lead, with a sword in his right hand, the left hand being upraised as if delivering an address. Of the same period, and found at the same time and place.

1149. Another Similar Statuette; apparently that of a Mitred Abbot. Also found at London, during the Excavations made at St. Pancras.

1150. Similar Statuette, representing a King, armed with a short dagger. Found near the foregoing objects.

1151. Similar Object, representing an Emperor with the Ball and Cross. Found with No. 1145 and the other leaden figures.

1152. Statuette of a half nude figure in lead; apparently that of a Jongleur. Found with the foregoing objects.

1153. Another Similar Object; of the same period.

1154. Small, Two-handled Vase of lead, with the figures (on the body of the Vase) of a hog, and of a stork—in bas-relief.

1155. Top of a Flag Staff; made of lead, and highly ornamented. Found in London with the foregoing objects.

1156. Six Curious Leaden Disks impressed with various patterns. Use unknown. Found with the eleven foregoing leaden statuettes, &c., in London. All forwarded to the Sydney University Museum from England by Sir Charles Nicholson in 1864-5.

1157. A Box of Copper Roman Coins. Transmitted to the Sydney University Museum from England by Sir Charles Nicholson in 1864-5.

1158. Scarf, made by Polynesian Islanders. Presented to the Sydney University Museum by Mr. William Crane of Newtown on the 3rd of June 1865.

1159. Kilt, or Peticoat of a Polynesian Female—usually called a "Liku." Is made of strips of leather, ornamented with small univalve shells.

1160. Two Beetles found in Egypt, presented to the Sydney University Museum by Mr. W. S. Macleay. (A) The Copris Midas (of Latreille). Male. This was the Symbol of the Moon-God Tet, or Thoth. "Scarabæum alium adalligant Magi, cui sunt cornicula reflexa." C. Plin Nat: xxx., 30 (B) The Copris Midas (of Latreille.) Female. "Both sexes of this insect" (says Mr. W. S. Macleay) "were found plentiful near Dendera."

1161. The "Scarabæus Sacer" of Linnæus, presented by Mr. W. S. Macleay. This insect—the "Scarabæus Sacer" of Linnæus and the "ΗΑΙΟΚΑΝΘΑΡΟΣ" of the Greeks—was, according to

Bunsen, the Emblem of the God *Pthah*, the Creator of the World and also sacred to his son *Phra* or *Helios*. As there is little difference in outward aspect between the sexes of this kind of Beetle, the Ancient Egyptians, according to Ælian x. 15, believed it to be ἄθηλυ ζῶον, or existent in the male sex only; and hence, he says, it became the proper ornament for the Egyptian Warriors, who used it in rings, &c. More probably, however, it was used to secure the protection of the above Gods for the wearer. Pliny speaks of it as follows: "Qui pilulas volvit. Propter hunc Ægypti magna pars scarabæos inter numina colit, curiosâ Apionis interpretatione, quâ colligat solis operum similitudinem huic animal esse, ad accusandos gentis suæ ritus." PLIN Nat: Hist. xxx., 30. (See No. 140 in this Catalogue).

1162. EIGHT IMPRESSIONS on Blotting Paper, taken from Bas-Reliefs found in tombs in Egypt; with full descriptions to each impression.

1163. ROSARY, or Chain of Beads, used by the Druses in their devotions. From Mount Carmel in Palestine.

1164. FOURTEEN ROMAN TESSARÆ, taken from the pavement of a Roman Bath recently discovered at URTAS near Jerusalem;—supposed to be the EMMAUS of the New Testament Writers. Presented by Professor Smith, who was present (in 1863) when they were discovered.

1165. PIECE OF MUSCULAR FLESH of a mummy which was procured by Dr. Smith at Thebes in Upper Egypt.

1166. FRAGMENT OF ASPHALT, with which Mummies were preserved. Taken from a Mummy at Thebes by Dr. Smith.

1167. SEVERAL FRAGMENTS of the Rocky sides of the Tomb, called Belzoni's Tomb," near Thebes;—shewing the manner in which the colouring of Painting on Walls was laid on by the Ancient Egyptians.

1168. MUMMY BREAD, brought from Egypt by Professor Smith.

1169. PART OF THE COVERING of the Second Pyramid of Gizeh, or Ghizeh. Presented by Professor Smith.

1170. PORTIONS OF FRESCO from Marietti's Tomb—Drah Aboo Negga. (Dr. Smith).

1171. PORTIONS OF FRESCO PAINTING from a Tomb at Thebes in Upper Egypt. (Dr. Smith.)

1172. PORTION OF FRESCO found by Dr. Smith at Beni Hassan (Speos Artemidos) in Lower Egypt—that is to the North of the Old Frontier of the Thebaid. Is of the era of the Twelfth Manethonian Dynasty.

1173. SMALL PIECE OF FRESCO PAINTINGS. From the Tombs of Egypt. Presented by Dr. Smith.

1174. THREE ARROW HEADS OF FLINT, taken out of the Mound on the Plains of Marathon in Greece. Presented by Rev. Dr. Payne, Chaplain, H.M.S. Curaçoa.

1175. FOUR ANCIENT SPEAR HEADS (or Arrow Heads) of Chert,—from the Mines of Majarah Ouadi Hagara; Peninsula of Sinai in Arabia.

Presented to Sydney University Museum by Major C. K. MacDonald.

1176. A SCARABÆUS of Blue Glazed stone, said to have been found at Askelon. In the Ovals at back the Hieroglyphics resemble those which constitute the names of Rameses the Second—also called the Great. (See No. 1129.) Presented to the Sydney University Museum by a Naval Officer whose name has not been recorded.

1177. THREE AXE HEADS of Polished Flint of the "Celtic" or rather Prehistoric Epoch," found beneath the surface of the soil at Abbeville in France, and presented to the Sydney University Museum by the learned French Antiquary, the late Monsieur J. B. de Perthes.

1178. LARGE SPEAR HEAD OF FLINT, of the "Celtic Epoch," found at Abbeville in 1860, and presented to the Sydney University Museum by M. de Perthes.

1179. SIMILAR OBJECT, found at Abbeville, in 1845. Also presented to the Museum by M. de Perthes.

1180. THIRTEEN SIMILAR OBJECTS, of a smaller size—also found in France;—many of them with funereal vases and bones of animals, &c. Presented by M. de Perthes.

1181. FIVE STONE HATCHETS (the *mogo*) made by Aboriginal Australians; dug up in a cave called a "Gibergunnia," near Botany Bay. Presented to the Museum by Mr. Francis O'Brien of Bondi. (See Axeheads No. 1177, No. 1210, and No. 1347. in this Museum).

1182 TWO SHELLS, used by Aboriginal Natives of Australia for dishes, &c.; dug up in a cave called "Gibergunnia," near Botany Bay. Presented by Mr. F. O'Brien.

1183. PORTION of an Aboriginal Skull of remarkable thickness; found in the neighbourhood of Bondi. Presented to the Museum by Mr. F. O'Brien.

1184. PORTION of an Aboriginal Skull—that of an adult male—dug up in a cave called "Gibergunnia," near Botany Bay. Presented by Mr. F. O'Brien.

1185. (A) THE SKULL of an Adult Male Aboriginal, and (B) a Pointed Stone used by the Aboriginals for punching out one of the upper teeth of an adult male.

1186. CAST OF A STONE from Nineveh, now in the British Museum. The cuneiform inscription thereon engraved contains a portion of the Annals of Sargon, King of Assyria. Presented to the University Museum by Professor Smith.

1187.* THREE LAMPS of Grey Terra Cotta; from Cnidus in Caria.

1188. THREE SMALL LAMPS made of Clay; from the same place.

1189. TWO SMALL CUPS of Reddish Clay; from the same place.

1190. FRAGMENT OF LARGE GREEK VASE of Red Ware in the shape of a head;—from the same place.

1191. TWO ROMAN LAMPS; from the same place.

* The next following objects (from 1187 to 1194 inclusive) were presented to the Sydney University Museum by C. T. Newton, Esq., M.A., from his excavations at Cnidus in Caria, and at Budrum —the Ancient Halicarnassus.

1192. Glass Bottle (Roman); from the same place. (Broken).

1193. Head of a Female Figure in Red Clay; from the same place.

1194. Two Small Terra Cotta Unguentaria (Lachrymatories?) from the Tomb Kodja Hahmed, in a Field at Budrum—the Ancient Halicarnassus.

1195.† Portion of a Painted Stucco from the Roman Villa, discovered in 1852, at Toft Greek in York.—The pavements, found therewith, are now removed to the British Museum.

1196. Eight Fragments of Samian Ware—that kind known as the "Red Roman;"—found at York.

1197. Ten Fragments of Caister Ware (Roman) also found at York.

1198. Small Spiral Pieces of Fine Roman Glass and two (rudely formed) Leaden Weights; presented to the Museum in the name of the Rev. W. J. Spurden of "The Oaks," of North Walsham, Norfolk, in England.

1199. Portion of Roman Tesselated Pavement (similar to that numbered 424) found in England.

1200. Two Small Pieces of Stone from the Large Stones, built into a Wall, belonging to The Ancient Jewish Temple of Jerusalem, called that of Solomon. These "Great Stones"—still in existence—are 24 feet long, by 5 thick; or thereabouts. Presented to the Museum by Professor Smith, who himself procured the stone of which these are two fragments. For a representation of this Wall, see "Bartlett's Jerusalem," page 155.) The Wall, in which these Stones remain, stands close to the South-West corner of the Old Temple Enclosure; near the Mosque El Aksa, the "Dome of the Rock"—an edifice built by the Emperor Justinian the Great, but often ignorantly confounded with the "Church of the Holy Sepulchre," erected (long before, and elsewhere) by St. Helena, the Empress. The Wall containing these stones is now known as *The Stones of Wailing*. It has, for centuries, been much resorted to by the Jewish Residents of the Holy City.

1201. Fragment of Building Stone of Jerusalem; picked up on the spot, by Professor Smith, as a geological specimen, and presented by him to the University Museum. It will be observed that this Stone is very different from the preceding specimen; also presented by Dr. Smith.

1202. Fragment from the Ruins of the celebrated Temple of the Sun at Baalbek, near Damascus. The stone resembles No. 1200. Presented by Professor Smith.

1203. Samian Ware: Lower portion of some Vessel.

1204. Samian Ware: Portion of some vessel; probably the handle of a cheiro-niptron, or wash hand-bason.

1205. Samian Ware: Fragment of a Vessel, found in excavating a drain at Boothlam in England, March 12th, 1853.

1206. Samian Ware: Fragment, shewing the name of the Potter.

1207. Fragment of Roman Vase of Red Clay, partially coloured.

† The next following objects (from 1195 to 1197 inclusive) were presented to the Sydney University Museum by A. W. Frank, Esq., M. A.

1208. Two Fragments of Coarse Roman Ware.

1209. A Very Fine Torso (probably that of Diana) found in Cannon Street, London.

1210. Prehistoric Kelts, (or as some call them Celts) found at Blackheath in 1856:—Seventeen arrow-heads; four sling-stones, and five axe heads,—all carefully finished.

1211. Six Fragments of Pottery—Red Roman Ware—found at Ouadi Faran in the Peninsula of Mount Sinai. Presented by Major C. K. MacDonald.

1212.* A Golden Ring, and a Golden Ornament (representing the Bust of a Female) found in an Etruscan Sarcophagus. The head-dress and features of the Female are of an Egyptian Type.

1213. A Silver Coin of Augustus Cæsar, the Roman Emperor. The *Denarius*; the value of which, in our money, was about seven pence half-penny. This most interesting coin shews the "Image and Superscription" of Cæsar. See St. Matthew XXII., 19, 20, 21.

1214. Another Roman Coin of Silver; apparently of the same value.

1215. Two Pieces of Petrified Wood from the neighbourhood of Cairo.

1216. Two Hundred Twenty Ancient Coins—of Rome, Greece, the Byzantine Empire, Carthage, and other states—presented to the Sydney University Museum by Sir John Young, K.C.B., &c., &c., &c. This valuable collection has been mounted on card-board with full descriptions attached.

1217. Fragment of Stone Slab, on which are represented the Leaves and Berries of the Bay or Laurel.

1218. Fragment of Stone, or a species of stoneware; apparently part of a Vase. Found in Cannon Street, London.

1219. Statuette of a Nude Female Figure in Alabaster. Nine and a half inches high. Of rude workmanship.

1220. Earthenware Water Cooler; one foot two inches high, and one foot one inch in circumference.

1221. Stoneware Jug, embellished with heads in low relief. Nine inches high, and one foot four inches in circumference. Probably of the 16th century. [This is evidently the Ancient Stone Jug which was called a "Greybeard," or "Bellarmine." The manufacture of a coarse, strong pottery, known as "Stoneware," from its power of withstanding fracture and its endurance of heat, originated in the Low Countries, in the early part of the 16th century. The people of Holland particularly excelled in the trade, and the productions of the Town of Delft were known over Christendom. During the Religious feuds which raged so horribly in Holland, the Protestant party originated a design for a Drinking Jug, in ridicule of their great opponent Cardinal Bellarmine, who had been sent unto the Low Countries to oppose in person, and by his pen, the progress of the Reformed Religion. He is described as short and hard featured, and thus he was

* The following objects, from 1212 to 1215 (inclusive) were presented to the Sydney University Museum by M. S. Marchange on the 10th December, 1863.

typified in the Corpulent Beer Jug. To make the resemblance the greater, the Cardinal's face, with the great square-cut beard, (peculiar to Ecclesiastics, and termed "The Cathedral Beard,") was placed in front of the jug, which was, as often called, a "Greybeard," as a "Bellarmine." It was so popular as to be manufactured by thousands, in all sizes and qualities of cheapness; and sometimes the face was delineated in the fiercest and rudest style. It met with a large sale in England, and many fragments of these jugs, of the reign of Queen Elizabeth and James I., have been exhumed in London. The term "Greybeard," is still applied in Scotland to this kind of Jug, though the face of Bellarmine no longer adorns it.] (*See Horne's Day Book.*)

1222. Three Pieces of Stoneware, of a similar character, with oval bas-reliefs.

1223. Four Pieces of Ancient Ware, three of which are glazed.

1224. Leaden Statuette of a Female. Found during May 1856, in Cripplegate Buildings, London. The orb on which the figure stands has originally been gilt; the ornament on the head is of wood. It was probably the top of a flag-staff, used in religious processions.

1225. Ancient Glass Bottle, found in Cannon-street, London.

1226. Ancient Glass Bottle, found in Bow Lane, London.

1227. Assortment of Ancient Glass, found, during Recent Excavations, in various parts of London.

1228. Similar Assortment of Ancient Glass, found in London.

1229. Patina of Glazed Italian Ware, usually known as "Majolica." Has on it the Head of a Female, with the Legend "Catarina." The Italians called this kind of White Glazed Ware "Majolica" because the ware of this kind first seen by them came from Majorca, an Island in the Mediterranean, belonging to Spain.

1230. Similar Patina; raised on a stand. In the centre, a Figure of Cupid armed.

1231. Disk of Majolica Ware, with Figures and other Objects; similar to the foregoing.

1232. Plate, of Majolica Ware, similar to 1231.

1233. Plate, of Majolica Ware, similar to 1231.

1234. Patina, of Glazed Ware, similar to 1229. On the upper face of it is the head of a Man with a Helmet, and the word "Leone."

1235. Disk of Ware. Similar to the foregoing.

1236. Earthenware Paving Tiles—and fragments of such like ware—found in London.

1237. Similar Assortment of Paving Tiles, &c., found in London.

1238. Ancient Mill-stone, two feet ten inches in circumference.

1239. Portion of an Ancient Mill-stone, made of a rough-grained stone, of a peculiar character.

1240. Lower Portion of some kind of Vessel made of stone. Probably once used in the preparation of corn for food.

1241. Circular Piece of Wood, once, apparently, for use as a weight. Probably of the British-Roman Period. (See Nos. 461 and 1061.)

1242. Marble Bust of a Man. Apparently of mediæval workmanship.

1243. Helmet, Breast-plate, Back-piece, and Gorget, in use during the early part of the Seventeenth Century. English; of the time of the Civil Wars. The Helmet shews the Beaver and Visor. Behind Helmet, or "Pot" (as the helmet was called in the 17th century) is a ferule, and (above) a staple for fastening on a bough (like a plume) to shade the head. (See Carlyle's Cromwell.)

1244. Reliquary, containing portions of the Remains of John the Fearless, Duke of Burgundy, and of Margaret of Bavaria his wife. Also cards containing a full description in French and English, with a pedigree of that Mediæval Prince.

1245. Portrait of Jean Sans Peur, Duc de Bourgogne, who was buried at Chartreux in France, A.D., 1419.

1246. Marble Head of Christ. Apparently French. Of the period of the Renaissance.

1247. Feretory, or Reliquary Chest, formerly belonging to some Flemish Guild—probably Saddlers or Harness Makers. Once it contained portions of the venerated remains of St. Hippolytus, and of St. Elisius—otherwise known as "St. Eloy." St. Hippolytus is supposed to have been contemporary with St. Laurence, who suffered death as a martyr at Rome, about the year A.D. 258. "St. Eloy" was a Frankish Saint who flourished about the seventh century. He is mentioned in a well known poem by Chaucer. On different parts of the reliquary are representations depicting incidents in the lives, and real or supposed events after the deaths, of these two saints.

1248. Ancient Censer, such as was commonly used in the celebration of Divine Service in the Church of England, previous to the Reformation in the 16th century.

1249. Plaster Cast of an Architectural Ornament; a quatre-foil-shaped basso relievo, the centre of which represents a man (St. Anthony?) preaching to birds and animals.

1250. Rude Coffer, made of iron; of the 15th century.

1251. Plaster Cast of a square Architectural Ornament.

1252. Wooden Crucifix, gilt; French, of the Renaissance Period.

1253. Small Bronze Ark, *ciborium*, or (more properly) "eucharistial," used as a receptacle for the Consecrated Wafer after the service of the Mass was concluded. (See Lingard's "*History of the Antiquities of the Anglo-Saxon Church*," Vol. II., Chap. IX., page 46.) It partakes of the character of a small *Feretory*, thus described by the *Glasgow Imperial Dictionary*:—"Feretory. A bier, or shrine, made of gold or of wood—variously adorned, and usually in the shapo of a ridged chest, with a roof-like top—for containing the reliques of saints, and borne in processions."

1254. Plaster Cast of an ornament, in bas-relief, similar to No. 1249. The centre represents the old Christian Emblem of the Pelican Feeding its Young.

1255. Head of a Man rudely carved in Marble. Modern; but actual period uncertain.

1256. Plaster Cast of an Architectural Ornament, representing the figure of a Saint with a Book.

1257. Similar Cast of an Architectural Ornament, also representing the Figure of a Saint.

1258. Model in Plaster-of-Paris of the Saxon Font in the Cathedral Church of Winchester.

1259. Architectural Ornament (probably a corbel) modelled in Plaster-of-Paris. The subject is that of a "Pelican in Her Piety," similar to 1254.

1260. Similar Object; representing a Knight Sleeping, with his Charger standing near him. Probably St. George, the Patron Saint of England.

1261. Plaster Cast of a piece of Sculpture in Stone in the Choir of Ely Cathedral,—built by Alan de Walsingham, Prior of Ely in the year 1328. Dr. Milner was apparently of opinion (See *Carter's Ancient Sculpture and Painting in England*, page 3,) that the Saxon Monarch, Egfrid King of Northumbria and his first wife, Queen Etherelda, or Awdrey, (afterwards Abbess of Ely) were here represented. It is far more probable, however, that this piece of Sculpture represents Christ crowned as the King of Glory, sitting by the side of the Blessed Virgin in heaven. St. Mary is represented sitting on the same seat as her Divine Son, but in an attitude of deep humility and devotion. Her Son has just crowned Her, and raises His right hand in the act of benediction. (Compare the design on the reverse of the seal of Anthony, Bishop of Durham, A.D. 1280, Card A. (11) in the Collection of Seals, No. 1274, in this Catalogue.

1262. An Object similar to that numbered 1260. Subject: a Knight and a Griffin.

1263. An Architectural Object, of a character similar to No. 1262. Subject: the Head of a King—apparently that of Alfred the Great.

1264. Model of an Ancient Font in the Temple Church, Bristol.

1265. Plaster Cast of an Architectural Ornament, representing a Saint in a Niche; similar to No. 1256.

1266. Ancient Four-handled Vase of Baked Clay, partially glazed; found in St. Nicholas Olave's Church Yard, Bread Street Hill, London.

1267. Mediæval Candlestick, with Save-all;—made of iron.

1268. Plaster Cast of a quatre-foil-shaped Architectural Ornament, similar to that numbered as 1249. In the centre is the uncomplimentary representation of a Demon with a Woman's Head.

1269. Similar Object; having, in the centre, what appears to be intended as the Representation of a Wood Demon.

1270. Wooden Statue of a Prelate, wearing the Mitre, Rochet, Dalmatic, Stole, and Pectoral Cross. Over his other vestments he wears the Cope, fastened across the breast with a Morse.

1271. Plaster Cast of a quatre-foil-shaped Architectural Ornament. In the centre is the Representation of a Fox running away with a

Goose. This is a common form in which the Regular Clergy of the Middle Ages satirized the Secular Clergy for their supposed rapacity in the matter of tythes.

1272. Similar Object, having in the centre Burlesque Representations of Hares and Geese.

1273. A Complete Set of Impressions of the Great Seals of the Sovereigns of England from the times of the Norman Conquest to the Reign of Queen Victoria—with a Guide or Hand-book to the same.

1274. A Large Series of Impressions of Seals of Bishops, Monasteries, Cathedral Churches, Cities, Guilds, Noblemen and Gentlemen. Mounted on Cards, alphabetically distinguished, with numerical references to the explanatory remarks.

1275. Seal of the Cathedral of Worcester, as appended to the Acknowledgment of the Royal Supremacy in matters Ecclesiastical. A.D., 1534. (*Dom*: *Cap*: *Westm.*)

1276. Counter Seal of Worcester Cathedral, as appended to the Acknowledgment of The Royal Supremacy, A.D. 1534. (*Dom*: *Cap*: *Westm.*

1277. Seal of the Cathedral of Wells, Somerset. Cart. 31, Henry VIII. Augm. Off: A 29. In Brown Wax. (See No. 1281).

1278. Seal of The Monastery of Pershore, near Ware, to the Act of Supremacy (*Dom*: *Cap*: *Westm.*) Red Wax.

1279. Seal of John de la Pole, Earl of Suffolk (*circiter*, A.D. 1450.) From a Brass Matrix, in the British Museum. Taken by Robert Ready, 3 Penton Grove, Pentonville London.

1280. Seal of St. Mary's Church, Southwark (?). On the Obverse is a Representation of the Virgin and Child, and on the Reverse Representations of Christ Triumphant, and also of the Annunciation. The Legend on the Obverse is as follows:—"Sigillum Ecclesie Sancte Marie de Suwira." The Legend on the other side is an Invocation to the Blessed Virgin.

1281. Counter Seal of the Cathedral of Wells, in Somerset. Cart Excamb A. 29; Aug: Office. See No. 1277.

1282. Seal representing "The Trusty Servant;" taken from a curious old picture in the Hall of the College at Winchester, of about the date A.D. 1600.

1283. Seal of "The Queen's Majesty in Ecclesiastical Causes," for the Peculiar Jurisdiction of Stratford upon Avon. Reign of Queen Elizabeth.

1284. Seal of the Peculiar Jurisdiction of Hertilbury. Contains the Representation of a Pilgrim.

1285. Seal of the Colony of Queensland.

1286. Six Silver Coins; three English, two Spanish, and one French.

1287. Several Copper Coins, collected by the Curator, Mr. Edward Reeve.

1288. Seal taken from a Betrothing Ring found at Stratfdor upon Avon, containing the initials "W" and "A" entwined with a

true lover's knot. Supposed by some to have been the Betrothing Ring of William Shakespeare and Anne Hathaway.

1289. Seal of the Church of St. Mary's, Shrewsbury,—engraved by Hardman and Company. Represents the Virgin and Child with attendant Saints and Angels.

1290. Powder Horn of the date of 1623. Represents the Temptation of Adam in the Garden of Eden.

1291. Modern Egyptian Writing Case, of Brass. Ink Bottle and receptacle for pens.

1292. Portion of a Stag's Horn, found in an Excavation in London.

1293. Seventeen Wild Boar Tusks, found during the progress of Excavations made in Cannon Street and elsewhere in London.

1294. Portion of a Stag's Horn found in an Excavation in London.

1295. Portion of Leathern Coat, studded with brass nails. Probably once worn as defensive armour.

1296. Six Fragments of Chain Armour found in an Excavation in London. This species of armour was used prior to the era when Plate Armour was worn,—the rings being intended to catch the points of the arrows.

1297. Small Rough Slab of Marble, found in an Excavation in London.

1298. Small Brass Bell found in an Excavation in London, evidently an ornament. Probably British. A similar object was found in the grave of a "Romanized" British woman, opened at Kingston Down, County of Kent, by the Rev. B. Faussett, August 12th, 1771. (See Faussett's *Inventorium Sepulchrale* page 81.)

1299. Bronze Statue of Virgin and Child, of the Fifteenth Century.

1300. Large Spear Head, stated to have been found at Monteray,—a town in Spain on the frontiers of Portugal, on the River Tamaga.

1301. A Great Variety of Small Objects found in London,—chiefly consisting of fibulæ, arrow heads, nails, &c.

1302. British Ring Money, of Copper; found in London.

1303. Bone Pin; probably Saxon. Found in the Thames.

1304. Ancient Needle of Bone; probably Saxon. Found in the Thames.

1305. Curling Pins of Baked Clay; probably Saxon. Found in the Thames.

1306. Two Pins of Bone; found in the Thames. Saxon.

1307. Five Pins, found in the Thames; one of bone, and four of Metal. Saxon. (See Faussett's *Inventorium Sepulchrale*, page 81.)

1308. One Needle and Two Pins, of bone. Saxon; found in the Thames.

1309. Saxon Ornament, of metal. Found in the Thames.

1310. Ancient Soldering Iron, found in an Excavation in London.

1311. Druidical Beads found in an Ancient British Barrow. (See Faussett's "Inventorium Sepulchrale," plates 5 and 6. Beads in British Graves are very common. In the Tumuli at Kingston

in Kent in 1771, beads were found in fifty-one different graves. (See "Inventorium Sepulchrale," page 224).

1312. Copper Medallion, representing a Female Figure; subject unknown.

1313. Medallion; Enamelled Portrait of The Emperor Titus Vespasian. Probably a copy from some antique.

1314. Two Hammer Heads of iron; much decayed. Found in an Excavation.

1315. Hilt of Small Dress Sword, formerly silvered.

1316. Ancient Wooden Handle of a Sword; much decayed.

1317. Ancient Basket Hilt of a Dress Sword; much decayed.

1318. Limoges Ware. Pectoral Cross of Fifteenth, or Sixteenth Century, representing the Day of Judgment. Of Copper, silvered.

1319. Fine Processional Cross of Copper; Fifteenth Century.

1320. Crucifix of Wood and Bronze; Sixteenth Century.

1321. Ivory Carving of Figure, forming portion of a Crucifix.

1322. Similar Figure; of which the arms are lost.

1323. Similar Figure, of smaller size; the feet resting on a skull.

1324. Three Ivory Figures forming parts of Crucifixes. More or less imperfect. These, and the three preceding, are believed to be Flemish.

1325. Seal of the City of Perugia in the 14th Century. In Copper.

1326. Representation of the Blessed Virgin and Child. Enamelled on Copper.

1327. Ancient M.S. Volume bound in boards. Formerly the property of the Priory of Butley in the County of Suffolk. Date: *circiter* A.D. 1370. Contains the Magna Carta, Carta de Foresta, and such other documents.

1328. A Collection of Deeds, Wills, and other Ancient Documents—from the Reign of Queen Elizabeth to that of George the Third.

1329. Four Pieces of Modern Nubian Ware. Two saucers, and two hollow cones, apparently covers of some sort of vessel.

1330. Plate of metal; apparently part of an Ancient Lock.

1331. Ancient Instrument, used for carding, or combing wool.

1332. Fifteen Spoons; two of silver, two of copper, and the rest of pewter. Found in London.

1333. The Triumph of Neptune; cast in iron in the 15th century, or perhaps a little later. From the collection of the Tombs of Bongessi. Presented by Sir Charles Nicholson. Procured at Milan on the 14th of June, 1849.

1334. Pen and Ink Copy (after Bonomi) of the *The Figure of the Goddess Neith*, engraved on the bottom of the Sarcophagus of Oimenepthah I., (or Amenophath) King of Egypt. The Sarcophagus referred to was discovered at the "Tombs of the Kings," near Thebes, by G. B. Belzoni, on the 18th of October, 1815. At the back of this Picture is a Large-sized Plan of Rome (from the *Bilderheft zur Bescheiburg der*

Stadt Rom.) shewing the site of the Christian Catacombs, &c. Presented to the Museum by the Curator, Mr. Edward Reeve.

1335. Curious exemplification of the rapid growth of wood in New South Wales, shewing the mark of a tomahawk in the heart of a tree. Presented by Mr. D. C. Dalgleish.

1336. Etruscan Marble Vase, three feet six inches high, and six feet nine inches in its greatest circumference. The Belt of this Magnificent Vase, found at Isola, to the North of Rome, is ornamented with several figures in basso-relievo. It represents the Death of a Child, and its accompanying Incidents. Presented by Sir Charles Nicholson, who procured it in Italy.

1337. Plaster Casts and Models of Ancient French Armour, Halberds, and other Weapons, &c. *Tempore* Francis the First of France. Arranged on the Wall over the Archway in the Outer Room of the Museum.

1338. Admirable Specimen of one of the Open Hand Symbols, often found on the roofs of Australian Caves. This coloured impression of the human hand on stone (supposed to have been fabricated by the Ancient Aboriginal Inhabitants of this country) was discovered, not long since, with many others, by a Mr. Stephens, in a cave on the Hawkesbury River, between Sackville Reach and Page's Ferry. Presented to the Sydney University Museum by the Rev. John Sharpe, of 73 Yurong Street, Sydney,—whose attention was called to the cave by Mr. Stephens during one of his (Mr. Sharpe's) pastoral visits to the Hawkesbury District. Regarding these "Hands," supposed to have a symbolical meaning, See "Bennet's Australian Discovery and Colonization," page 278.

1339. Seal of the Royal Burgh of Linlithgow, in Scotland. This seal (in an excellent state of preservation) was formerly attached by the Magistrates of Linlithgow, to a Charter, dated the 8th of January 1593. On the one side of the Seal (which is impressed on wax) is a fairly executed representation of St. Michael the Archangel, with outspread wings, and with *Nimbus*,—holding the spear or staff, &c., and trampling upon the Dragon. In his left hand the Angelic Personage holds a shield, emblazoned with the Lion and Tressure of Scotland. The Legend is: *Vis Michaelis collocet in cœlis nos omnes*—"May the power of Michael place us all in heaven together." This has been described as the Ecclesiastical, or *Clerical* Portion of the Town Arms. On the other—the Lay Side—is a Greyhound chained to a Tree; the Legend, or Motto, being—"*Commune Sigillum Burgile Linlithgow.*" The Common Seal of the Borough of Linlithgow. Presented to the Sydney University Museum by Mr. M. Whytlaw of Sydney.

1340. Headless Figure of a Cupid, resting on a Human Skull. Apparently a model in plaster, or some such composition. Stands about one foot six inches high.

1341. Copy of an Antique Bronze. Very Common Work. Stands about two inches high.

1342. Curious Old Tobacco Box of Brass; nine inches in its greatest circumference. On the Lid is the rude representation of a woman

and three children: with the words "*De Liefde*," (affection) and the date 1664. On the bottom is the representation of a City, and the word "Dergov." On the sides is a double wreath of leaves. Probably belonged to some Dutch Sailor.

1343. Broken Arrow Head, with part of its iron shaft. Nine inches long. Probably Indian, or Proto-nesian.

1344. Broken Dram Glass, about two inches and three-quarters high. Tapers towards the Base—where the Glass is unusually thick. Much weather-worn. Ornamented with flowers and a series of Festoons, cut deep into the glass, around the outer rim. Also Broken Glass Handle belonging to the same. For particulars respecting these Historical Relics, see No. 1345.

1345. Massive, and Highly Ornamented Sword-Belt Buckle of Bronze; partially gilt. About six inches long, and two inches and a half wide. The Broken Dram Glass (No 1344) and this remarkable object were, both of them, found about 29 years ago (by Captain Stokes, R.N., of H.M. Surveying Ship Beagle), on one of the *Albrohos*, also called Houtman's Group, a small cluster of barren islands, about 200 miles off the coast of Western Australia, a little to the north of what is now known as the Mouth of Swan River. From the antique appearance of these two well authenticated relics, and the isolated position of the locality in which they were discovered, it is evident that they must have belonged to the *Batavia*—a Dutch ship, wrecked on one of those lonely and desolate islands, during the night of the 4th of June, 1629. The *Batavia* was one of eleven vessels sent out from Holland, in the seventeenth century, by the Dutch Government, under Captain Francis Pelsart, to take possession of Australia, or (as the Dutch then commonly called it) the "Great Southern Land." It was, moreover, intended, at that time, to found a colony, or at least a large settlement, on these distant coasts. The history of the *Batavia* is a very singular and terrible one. After the actual wreck (when all or nearly all, appear to have been saved), the majority of the crew mutinied—murdered each other by wholesale, together with many of those who remained faithful to their duty, and committed other horrible atrocities. The Captain and some of his crew, however, got away from the Albrohos, and, in a small skiff or open boat, managed to arrive in safety at the Mainland—being, as supposed, the first who ever set foot on New Holland, or Australia. Pelsart and those that were with him then sailed many hundred miles up the Australian coast to the northward, until they reached a tolerably well-known point far away into the Tropics; whence they stood off the land for Java, and so finally arrived, after suffering many privations, at the city of Batavia. But a very large number of the crew were left behind at the Albrohos Islands, and amongst those unhappy and abandoned men, scenes of murder and unchecked violence prevailed, until a Dutch ship, (the *Saardam* frigate) at length made its appearance with Captain Pelsart, to look after the remnant that was left. He found the mutineers had already murdered *one hundred and twenty-five persons*, but that some

still bravely resisted the traitors. *The Ringleader* (*Jerom Cornelis*) *and about seventy or eighty of his associates were promptly and sternly executed on the spot by Captain Pelsert*, who then sailed for Java, on the 28th of September, 1629. (See Thevenot's "Collection;" and Bennett's "Australian Discovery and Colonisation, chap. 2, page 18.) It is to be observed that this Sword-belt Buckle was worn, according to the fashion of that day, in front, obliquely—on a leathern belt, settled like the Broad Ribbon of a Chivalric Order; not fastened round the waist, as at present. The belt of which it formed part probably once belonged to an officer, and may (possibly) have been worn by the Pirate Cornelis himself. These interesting illustrations of a dark and dreadful episode in the Early History of Australia were presented to the Sydney University Museum by Major W. H. Christie, formerly Postmaster-General of this colony.

1346. Plaster Cast of a Danish Runic Stone, belonging to the Tenth or Eleventh century—found in London in August, 1852. Presented to the University Museum by Sir Charles Nicholson. The interesting Runic Gravestone here represented was dug up in the process of excavating for the foundations of a new warehouse for Messrs. Cook, Son, and Co., on the South side of St. Paul's Churchyard, at the depth of more than twenty feet from the present surface. It was discovered on the natural ground level, consisting of a compact, dark, yellow, gritty sand, overlying gravel. To the north of it a rude hollow was scooped out,—dipping from south to north at an angle of from sixteen to twenty degrees—in which was the skeleton of a human being. The stone so discovered was found to be of friable oolite; its dimensions, when complete, being one foot ten inches and a half wide, by two feet four inches and a half long. On the face of this Danish Runic Stone—the only one known now to be in existence in England—is to be seen the Fantastic Dragon Figure occasionally found on Ancient Scandinavian Monuments, strikingly like the Antique Gold Bracteates occasionally to be met with in the North of Europe. It is supposed to have been a headstone designed to call attention to a large slab once covering the adjacent grave, but which, long since broken up, has disappeared. The only inscription is on the left hand edge of the slab, extending from the top to a little below the sculptured panel. The characters are Runic, and indicate the great antiquity of the relic. The words are as follows:—Kona: Let: Legia: St-in: Pensi: Auk: Tuki:—"Kona [ll] and Tuki caused this stone to be raised." This stone has attracted great attention amongst the learned. It was elaborately discussed in a pamphlet by the late Charles Christian Rafn, secretary to the Royal Society of Northern Antiquities at Copenhagen, and has been treated of at large by Mr. James T. Knowles, junior, the architect by whose means it was brought to light, and who saved it from impending destruction. Mr. Thorleiff G. Repp, a Danish Antiquarian, also published some remarks upon this relic. The language is old Danish, but the signification of the word *Pensi* does not seem to have been yet very clearly made out. This modern form of *Auk* (and)

is *Og*. Tuki, or Toki, is a name which frequently occurs in the old Danish inscription; and Konall is an Icelandic or old Northernman's name of Celtic origin. The name of *Toki* is identical with "Toke," "Tuki," "Tukir," "Thookir," &c., and has been transformed, in Modern Danish, into *Tyge*, which,—in the Latinized Form of Tycho,—was the well-known Christian name of the Great Astronomer Brahe. It is, moreover, a name repeatedly found on Runic and other ancient gravestones in the Scandinavian Countries. A Danish Warrior of the name of Toki was a courtier of high repute in the reign of King Canute, or Knute. In the Latin Documents of that period he is variously designated as *Toga Minister*, *Tokig miles*, *Toky minister*, *and Dokig*. It seems by no means unlikely that that Chieftain may have been the very personage referred to in this inscription.

1347. A Series of Fifty Pre-historic Stone Implements—often rather vaguely called "Kelts,"—collected in Denmark by Sir Charles Nicholson, and by him presented to the Sydney University Museum. In this interesting addition to the Museum there are implements in flint and grey stone of every typical form, the formation and elaborate finish of which are sufficient to show that the people by whom they were made, and for whose use they were intended, must have been possessed of a considerable degree of civilization, although obviously a Race of Hunters or of Warriors, who must either have been unacquainted with the use of metals, or who, in the lapse of ages, must have forgotten how to work in such materials. These extraordinary implements were collected in Denmark by Sir Charles Nicholson, under the personal guidance and assistance of Conrad Engelhardt, the Danish Antiquarian—since the death of Charles Christian Rafn the most distinguished Antiquarian in Northern Europe. They were found in some of those vast rubbish heaps, or *middens*, so common in Denmark and Holstein, for the long forgotten existence of which it is now difficult, almost impossible, to account. In the Collection are three small rings of grey stone, called by Engelhardt, *perles*, or beads; three sharp, narrow knives, of grey flint; three small, crescent-shaped saws, one of which is a very perfect specimen; three or four small arrow-heads of black flint, thick at the shafts and sharp at the points; three flint chisels; several beautifully formed spear-heads and lances of different types; a small rough hatchet-head, and several, about the same size, in different kinds of flint, having polished sides and sharp blades; several large axe-heads, some of which appear to be half finished, and some perfectly formed, polished, and sharpened—apparently once used in war; one large ball of rough grey stone, seemingly a projectile; two large-sized hammer heads, of rough grey stone,—the same kind as that used for the ball; and a curious, hollowed-out slab of hard flint, which has evidently served as a sort of grindstone to put an edge upon the axeheads, and other implements. Not the least interesting of this Unique Collection are two hatchet-heads of rough grey stone, which are precisely similar to those formed by such Aboriginal Natives of Australia as have not been able to provide themselves with the iron tomahawk of the White Man.

In this Museum can be seen five of these hatchet-heads, formed by Aboriginal Australians, and found in a cave near Botany. (See No. 1181.) Those who remember to have seen the axe-heads not unfrequently found amongst the superior Polynesian Races yet unreclaimed from Heathenism, will doubtless be much impressed by the strong analogy (not to say identity) which the more perfectly formed of these Danish Flint Axes present to the Weapons of such Islanders. The Collection, though not a very numerous, is a very interesting and comprehensive one, and well deserves the attentive consideration of the visitor.

1348. Glass, and Fragments of Sepulchral Pavement, from the Ancient Roman-British city of *Uriconium*, now Uttoxeter in Staffordshire; thirteen miles to the N.E. of the county town of Stafford. Presented by Sir Charles Nicholson.

1349. Kiln-burnt Brick; four inches and a half long, two inches and three quarters wide, and about one inch thick. Well made; and very heavy, in proportion to its bulk. From the Ancient Roman-British City of Uriconium, now known as Uttoxeter. Presented by Sir Charles Nicholson.

1350. Portion of a Brick, found at the Roman-British City of Uriconium; now Uttoxeter. This most interesting specimen shews the imprint of the forefoot of a fawn (or of some such animal) accidentally made before the brick was put into the kiln. Presented by Sir Charles Nicholson.

1351. Polynesian War-Hatchet. Blade of Black Stone, fastened to the Wooden Handle with Sinnet. Donor, unknown.

1352. A Tongese Lady's Comb; presented by the Curator.

1353. Royal Licence, or Letters Patent, granted by Edward the First to the Master and Brethren of a Religious House at Dovor (called by the name of "Domus Dei") to receive of Hugh Savage, Stephen De La Belde, and others, certain lands in Osspring and Therleton, notwithstanding the Law of Mortmain then in force—in the year 1287. This noble specimen of Mediæval Writing is in excellent preservation, the document being entire, with the exception of the *seal*,—although some of the silk yet remains by which that seal was once attached. The Licence (engrossed on parchment with ink which has somewhat faded from the lapse of time) is written in the Latin Language throughout, and is remarkable as exhibiting fewer contractions than usual in such an ancient record. It begins as follows: "EDVARDUS, DEI GRA (gratiâ), REX ANGL[iæ], DOMINUS HIBN (Hiberniæ), ET DUX AQUITANIE, OMNIBUS, AD QUOS PRENTES (presentes) LITTE (literæ) PRVENINT (pervenierint) SALTM (Salutem). LICET DE COMMUNI, CONSILIO REGNI NRI (nostri) PROVIDERIMUS, Q D. (quod) NON LICEAT VIRIS RELIGIOSIS, SEU ALIIS, INGREDI FEODUM ALICUIUS (alicujus) &c., &c., &c. .... IN CUIUS (cujus) REI TESTIMONIUM HAS LRAS (literas) NRAS (nostras) FECIMUS PATENTES. TESTE ME SO (signo) APUD BLANKEFORD JUXTA BURDEGALAM, [Bourdeaux] VICESSIMO PRMO (primo) DIE DECEMBRIS; ANNO

REGNI NRI (nostri) SEXTO DECIMO."—*Edward*, by the Grace of God, King of England, Lord of Ireland, and Duke of Aquitaine, —To all to whom These Letters shall come, sendeth greeting. Although by the Common Council of Our Kingdom We have provided that no men, whether religious or otherwise [clerks, regular, or secular] shall be permitted to enter upon any man's feoff, &c., &c., &c. In Testimony of which thing We have made these Our Letters Patent. Witness Our Seal at Blankeford near Bourdeaux; the 21st day of December, in the Sixteenth Year of Our Reign." It will be observed that these Letters Patent were not personally signed by the King, the affixing of his seal thereunto, and in his presence, being deemed sufficient. The document has been endorsed outside: "Carta de omnibus terris Ossprinye post statuta." In respect of Ospring, or Osspring, the following will be not without interest to some readers. "*Religious House at Ospring in Kent.* Tanner calls this an "Old Hospital," or "Maison Dieu," dedicated to the Blessed Virgin Mary, and founded by King Henry the Third, about the year 1235. It consisted of a Master and three Regular Brethren, of the Order of the Holy Cross, and two Secular Clerks, but falling into decay, about the latter end of the Reign of King Edward the Fourth, it was, by the procurement of Bishop Fisher, granted by King Henry the Eighth, Anno Regni VII, to St. John's College, Cambridge." (See Dugdale's Monasticon, Vol. VI., page 764.) Presented by Sir Charles Nicholson.

1354. Four State Documents (*originals* written in the Old Court Hand) having reference to Mr. Henry Zinzan, One of the Equerries of the Great Horse Stable of King Charles the First. (1) A *Warrant* from "The Committee of Lords and Commons for His Majesty's Revenue, sitting at Westminster, the eleventh day of March 1647." This is signed by Lord *Salisbury* and Lord *Rous*, and by "J. Young," "Tho: Hoyle, and "Cor: Holland." It is addressed: "To our very loving friend Thomas Ffauconbridge, Esq., Receivor-General of the Revenue." It directs Thomas Ffauconbridge to pay Mr. Henry Zinzan the sum of Twenty Pounds. (2) Mr. Henry Zinzan's *Receipt* for the same, dated the 15th March, 1647. (3) *Order, or Warrant*, signed by "B. Whitelocke" and "T. Worddrington," (?) to pay to Henry Alexander Zinzan, Esquire, (apparently the same person as above mentioned) the sum of Twenty-nine Pounds. This Order, made during the time of the Protectorate, and dated the 30th of April 1656, is addressed to "Sir William Roberts, Auditor of the Accounts of His Highness' Exchequer." (4) A *Receipt* of Mr. Henry Zinzan, alias Alexander, for the sum of Twenty Pounds. Dated the 2nd of December, 1642. The Documents No. (3) and No. (4) are evidently disconnected. The first Receipt refers to the money payment authorized in the first Warrant. Presented by Sir Charles Nicholson.

1355. Warrant from the Privy Council of Queen Elizabeth addressed "To the Verie Good Lord, the Lord Buchurst, Hihe Treasurer of England," directing payment to Christopher Blower of the sum of £200, for Conduct Money of 200 men "raised for the service of Ireland" in the county of Lincoln, being "*parcell* of the 2500

men levied at the last muster for that purpose." The warrant is dated from the Court at Greenwich, on the 18th of June 1602. It is signed by "Nottingham, T. Buchurst, Tho: Egerton, C.S., Gibb: Shrewsbury, W. Knolly, F. Fortescu, J. Herbert," and others. Presented by Sir Charles Nicholson.

1356. A LETTRE D'ETAT (or Letter of Privilege) granted by Louis the Fifteenth, containing the Autograph of that Monarch. It is in favor of "Le Sieur Dechazeron, Lieutenant of Our Body Guards, in the Company commanded by Our Dear and Well-Beloved Cousin, the Duke de Charon." The term for which these Letters Patent were to hold good, as a protection against *inconvenient legal proceedings*, seems to have been left blank, or, subsequently, for some reason, to have been erased. The Date is Versailles—the 1st of August, 1735; and the counter-signature is by "Chelypeaux," probably one of the Ministers of the King. It is all but impossible to regard this arbitrary and oppressive document (at the foot of which, in long, unsteady characters, appears the name of LOUIS) without an expression of intense satisfaction at the thought, that a Mandate such as this—used like the *Lettre de Cachet* for the deliberate denial of Law and Justice—is in these days nothing more than a simple curiosity. Such a scroll of parchment, with the signature of a weak and dissolute king attached, was once sufficient to paralyse the beneficial action of every Court of Law in the Kingdom of France, or to consign a man to prison—without appeal, and without the slightest regard to natural justice—but it now only finds a fitting place in a Museum of Antiquities in the Antipodes. Like the *Lettres de Cachet*, these *Lettres d'Etat* have become mere things of the past. The document is endorsed in French at the back—"Sounier de Ladepenie Pénéralle. 1764." A little higher up are the words "Comence (*sic*) le 18 8bre 1763." The meaning of this endorsement is not so clearly apparent. Presented by Sir Charles Nicholson.

1357. ROYAL WARRANT, signed by King George the Third, directing the payment of £475 7s. 6d. to his Majesty's Servants, for the Accustomed Fees upon His Majesty's conferring the Honor of Knighthood on Five persons at the solemnity of his Coronation. This Document is dated the 22nd of December, 1761. Appended thereto is a Bill shewing the names of the King's Servants, from the Earl Marshal of England down to the King's Coachmen, and all others entitled, by prescription, to Fees on the conferring of Knighthood. Herewith there is also a Table of the Fees. These documents incidentally convey to the reader much curious information. Presented by Sir Charles Nicholson.

1358. ANCIENT DEED OF GRANT made by Hovandus de Hunnington of two acres (?) of land in his farm at Hunnington to Robert de Bucestre. There is neither signature nor date; but the names of the numerous witnesses to the deed are all carefully recapitulated. Appended to the Deed is the Seal of the Donor. The Deed is of a small size, and written in Latin, in very clear and beautiful characters. It begins as follows: "Sciant Omnes tam Presentes quam Futuri, quod Ego, Hovandus de Hunnington, dedi et concessi,

et hac meâ plenâ auctoritate confirmavi, Roberto de Bucestre, pro homagio, et servitio suo, duas bovatas, &c., &c., &c., endorsed "Hovandus de tra de Hunnington." Probable date—somewhere in the Reign of King John, or perhaps in that of Henry the Third. Presented by Sir Charles Nicholson.

1359. Letters Patent issued by the Earl of Rothes (Lord Keeper of the Great Seal of Scotland) in the name and by the direction of James the First, King of Great Britain, &c. advancing, under the Great Seal of Scotland, "*dilectum Dominum Nostrum Willielmum Cranstoun*" to the dignity of One of the Greater Barons of Parliament. Dated at Roystoun on the 19th of November, A.D. 1609. The signature of the Earl, dated at Edinburgh, 24th July, 1610, appears on the endorsement. Appended to this Patent is a fine impression (in Red Wax) of the Great Seal of Scotland, and in the First and Fourth Quarters of the arms is the Lion of Scotland, in the place of honor. The arms of England are borne in the Second Quarter, and the Harp of Ireland in the Third. The Unicorn is also on the dexter side, and so is a representation of the St. Andrew's Cross on a flag. The disposition of the collars of the Orders of the Thistle and of Garter is also remarkable. The Legend on the obverse is: *Jacobus D.G Mag: Brit: Fran: et Hib; Rex.* On the Reverse is an Equestrian Figure representing the Scottish Solomon clad in armour, with his Crown on his head, and with his right arm upraised, brandishing a short sword. The design is further decorated with representation of the Mediæval Portcullis and Fleu-de-lis. On the trappings of the horse we observe the *Rose* for England, and the *Thistle* for Scotland. The Legend here is: *Deus Judicium Tuum Regi Da.*—"O God give thy judgment to the King. This Unrivalled and most Beautiful Seal is attached to the Deed by a long silken string (now much faded) enriched with threads of Gold Lace, greatly tarnished. The Document itself has been discloured with damp, and is moth-eaten, and otherwise injured. Presented by Sir Charles Nicholson.

1360. A Choice Collection of Ancient Coins, sixty-five in number. Presented to the Sydney University by Sir John Young, K.C.B., on his departure from this colony. This collection has been mounted in the same manner as No. 1216, and has a full description attached to each coin.

1361. Curious Latin Deed, dated the 12th January 1546,—the 37th year of Henry the 8th. This appears to be a Deed of Conveyance of Land from William Smith to his son John Smith. Very carelessly written; so much so as to be almost illegible. Presented by Mr. Richard Johnson, Fellow of St. Paul's College, Sydney.

1362. Grant of Land (dated the 21st of May, in the sixth year of the Reign of Henry IV. *i.e.*, A.D. 1405), from Reginald de Longe (of the Parish of Bedefonte, in the county of Middlesex) and from Johanna Couschott, the wife of the said de Longe, to William Cuttomor and Julian his wife. The estate so conveyed was situated at Couschott in the said county. This deed is similar to that numbered 1358. No signatures; but (formerly) two seals were attached. The Seal of Johanna de Couschott still remains appended

to this interesting relic of the past. The names of several witnesses are mentioned. The way in which this beautifully written grant is dated is very remarkable :—"Datum apud Coushott, primo die Mensis Maiæ, Anno Regni, Regis Nostri, Henrici Quarti, *post conquestum*, sexto. Perhaps "Reginaldus de Longe" was one of those who were opposed to the usurpation of "Henry de Bolingbroke," since he describes the commencement of that King's reign as a "*conquest*"—a reign commenced in violence—instead of a legitimate accession. Presented by Mr. Richard Johnson, Fellow of St. Paul's College, Sydney.

1363. ANCIENT GRANT of Land, "*pro homagio et servitio*," written (in Latin) on vellum, in a style similar to the foregoing. It was made in the Thirteenth Year of the reign of King Edward the First, and is yet in a very perfect state of preservation. It is a grant made by Richard de la Knolle de Habschate (with the free and full consent of Alianore his wife) to Radulfus de Couschate, of certain lands and tenements in the hamlet of Couschate, formerly held by Cecilia, the mother of the said Radulfus. It was executed in the presence of several witnesses, whose names are especially mentioned. "Given at Waverley (*apud Waverleiam*) on the day of the Assumption of the Blessed Virgin Mary (15th August) A.D. 1285. This elaborately engrossed and most interesting document was presented to the Sydney University Museum, by Mr. Richard Johnson, Fellow of St. Paul's College, Sydney.

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